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No. 1180 Week ending August 23, 1969

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LIFE-LINES of Ireland's

JOE DOLAN

Professional name: Joe Dolan.
Real name: Joe Dolan.
Birthdate: October 16, 1943.
Personal points: 5ft 10ins; 11st; green eyes; brown hair.
Parents' names: Ellen and Patrick.
Brothers' and sisters' names: Ben, Patrick, James, Vincent, Imalda, Ita, Dumphia.
Marital status: single.
Present home: Mullinga, Westmeath, Ireland.
Instruments played: piano, guitar, drums.
Where educated: Mullinga.
Musical education. piano.

Age entered showbusiness: 16 years.
First public appearance as amateur: Mullinga "Beginners Please," local radio station programme, aged 14.
First professional appearance: Dublin, 1963.
Biggest break in career: "Make Me An Island" making the British charts.
Biggest disappointment in career: None.
TV debut: Telefis Eireann (Dublin), 1965.
Radio debut: Radio Eireann, 1965.
First important public appearance: Dublin Capitol Theatre.
London theatre or cabaret dates: None.
No 1 hit discs: In Ireland: "Pretty Brown Eyes," "Tar And Cement," "Make Me An Island" and "House With The Whitewashed Gable."
Other discs which appeared in best sellers: "The Answer To Everything," "Love Of The Common People," "My Own Peculiar Way," "Aching Breaking Heart." (All in Ireland.)
Current hit: "Make Me An Island."
Albums: "The Answer To Everything" (Pye Golden Guinea), Joe Dolan's Greatest Hits" (Marble Arch).
EPs: "Joe Dolan And The Drifters."
Present disc label: Pye.
Other labels in past: None.
Recording manager: Geoffrey Everitt.
Personal manager: Seamus Casey.

JOE DOLAN — doing his version of "Singing In The Rain"?(!)

Speeding when he's relaxing

Road manager: John Jigga Delemere.
Musical director: Johnny Arthey.
Name of accompanists: The Drifters.
Major awards: Spotlight Award 1967, 68, 69.
TV acting appearances A pantomime "Cinderella" on Telefis Eireann.
Important engagements abroad: Appeared in Irish clubs in USA.
Biggest influence on career: My brother Ben.
Former occupation before show business: Printer in local paper.
Hobbies: Speedboating, fast driving.
Favourite . . . Colour: Green; **Food:** Mostly Italian; **Drink:** Gin and Tonic and Harp; **Clothes:** casuals; **Singers:** Tom Jones, Ella Fitzgerald, Cilla Black; **Actor/actress:** Richard Harris, Susannah York; **Bands/Instrumentalists:** Divies Showband, Chet Atkins, Al Hirt; **Composers:** Hammond and Hazelwood; **Group:** Equals; **Car:** Fiat 124 Coupe.
Miscellaneous dislikes: Rudeness, slow drivers, especially drivers who haven't yet fitted indicators on their cars.
Miscellaneous likes: Sleep, just living, I love my home town Mullinga.
Best friend: Tony Coppala.
Most thrilling experience: "Top Of The Pops."
Tastes in music: Very varied.
Forthcoming disc project: LP in September.
Pets: Alsatians (Kim and Bruce).
Personal ambition: To settle down sometime get married and have loads of children.
Professional ambition: To be an international artist.

IT'S BEEN A VERY BAD SCENE FOR GEORGIE

"IT'S essential from a business point of view to get a single out. People think that if you don't get one out for six months you're finished." That was Georgie Fame explaining the recording scene during our meeting at "Top Of The Pops" recently.

Well now, Georgie's current hit, "Peaceful," was released in June and the one before that was "By The Time I Get To Phoenix" which first saw the light of record shops in May last year.

Not commercial

"There's just been a bad scene in the studios," Georgie explained. "Nothing I've written has been considered commercial. I did go to the studio several times but there was nothing to release as a single."

That, I can imagine, is pretty frustrating, especially when you've been working with someone as talented as Bob Johnston who also records Bob Dylan.

"He's a very talented guy and easy to work with," Georgie commented, "and I'd like to do some more with him if I go to the States. If we'd had more time we could have got an album out, but we spent a lot of time getting the sound and arrangement right."

"Peaceful" isn't the sort of song I'd normally associate with Georgie and I asked him how he got hold of it.

"I was chatting to Tony Bramwell of Apple in the Speakeasy one night about three or four months ago and he mentioned it," he replied. "Apple were just publishing it here and he thought it'd be right for me.

"It was recorded as a single and it's not what you'd call an instant smash by a long shot. In fact, no one liked it at first, but it's doing quite well. The trouble is, after a long gap people expect something special."

Changed

Georgie's road manager came into the dressing room to sort out some arrangements for the show. Georgie began to change and, as he did so, we talked some more about recording.

"I did an album with strings for CBS, but I don't want to release it just yet. We kept going into the studio but nothing for a single came out, so we did the album. The first thing I want to do now is get the recording side organised, then go on the road."

But going on the road for Georgie won't mean long cabaret stints. He tried it recently and decided that, though he was doing well, he could be stuck in it for ever unless he did something else quickly. The "something else" he has hit on will be a small group to accompany him and he has already started approaching some musicians he has in mind.

"I want to handpick some guys for a single and then, if I could persuade them, go on the road with them," he said. "I don't want to devote my whole career to cabaret or special concerts."

He plans some work with the Harry South Band, beginning with a couple of broadcasts, and also wants to get some good material written.

"I'm a very casual person," he said with a grin. "I have to be pushed into things."

By RICHARD GREEN

EXCITING BILLY

BILLY FURY may qualify as a pop veteran but he's lost none of his stage excitement over the years, as audiences who saw him at the Excel Bowl, Middlesbrough and Stockton Fiesta recently will testify.

There's still plenty of movement from Billy, who uses every square foot of stage, singing to a girl in the front row, and then bounding across to the other side.

His voice is a lot stronger these days, and his patter, although not perfect by any means, is a lot less nervous. Billy's act consists mainly of chart hits like "I Will," "I'd Never Find Another You," "Halfway To Paradise," "Last Night Was Made For Love" and "It's Only Make Believe," which received thunderous applause.

Don't write Billy Fury off. One good single and he'll be right back. — G.C.

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NOTTINGHAM	:	Clements Pianos Ltd., 21/23 Derby Road
OXFORD	:	Russell Acott Ltd., The Music House, 124 High Street
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	:	Minns, 67 Osborne Road Southsea
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ROMFORD	:	Hodges & Johnson Ltd., 209/211 North St.
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	:	Slough Record Centre, 243 Farnham Road
SHEFFIELD	:	Crane & Sons Ltd., 12 Earl Street
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SOUTHEND-ON-SEA	:	Hodges & Johnson Ltd., Victoria Circus
SWANSEA	:	Picton Music, 13/15 Picton Arcade
TAUNTON	:	Minns, 14 Bridge Street
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NME'S RICHARD GREEN HELPS

VANITY FARE FIND TWO GOOD WAYS TO CELEBRATE TOP 10

OH happy day! Vanity Fare were celebrating the fact that "Early In The Morning" was in the Top Ten, but didn't quite know how to go about it. So the NME suggested a river trip from Westminster to Greenwich and they accepted. With but a few minutes to spare before the boat left, the group rushed up to manager Roger "Baby Beast" Easterby and I and we sped down the gangplank giving tourists a field day with their cameras.

Once on board, we went below to the saloon where Roger produced two bottles of champagne and opened one. The resounding bang interrupted the running commentary of the Thames-side sites up above and our party was requested to report to the captain. Thoughts of being clapped in irons entered our heads, so a glass of bubbly was offered as a bribe. All to no avail. We had to be quiet.

Once at Greenwich, the Gypsy Moth was inspected, also the Cutty Sark, then more glamorous sites, like the local talent. The comments from Vanity Fare when only their road manager and I successfully managed to chat up two girls will not be mentioned.

It may have been noticed that over the past year, Vanity Fare's image of white-suited, short haircutted home-loving lads has changed somewhat. Well, their humour has not.

Replies to questions like "How's it feel to be in the chart again?" were met with replies like "Well, I'm gonna buy me mum a nice 'ouse in Epping Forest" and "I fink I'll buy a couple of dozen Rolls Royces."

When we did, finally and after much brow-beating, get down to some serious chat, we talked about the label that has been hung on Vanity Fare as goody-goodies.

"I know," replied Tony Goulden "they all reckon we're nice and quiet and don't do anything wrong and you've got to be like the Cream or Jimmi Hendrix or someone to mean anything. **But,** we work all the time and still draw big crowds, so who are these people who say we're wrong?

Nice lads

"We haven't let anyone down, yet because we were built up as nice, clean-living lads a lot of people don't want to know. On stage we do a varied act, and that includes a bit of raving. We've not had any complaints, anyway."

"Early In The Morning" is the group's second hit after a spell of absence from the charts. It retains the sound that is associated with the group and I wondered if this might not tend to get them cast into a particular mould.

"We've been through this and I know what you mean, but there really isn't any set plan when we record as far as singles go," Tony Jarrett told me. "We don't go into the studios and say 'oh, we've got to get a nice, summery sound' or anything like that.

"If you listen to us on stage and on record you'll find that our music has changed quite a bit since we started. Since we got Barry in on organ, we've been able to get a heavier sound, and he's writing a hell of a lot. We like to write, but he's at it all the time.

"I don't think anyone could seriously compare us with the Beach Boys now, except that we do vocal harmonies and there's nothing wrong in that, is there? By the way, where have the others got to?"

A good question as it happened. And we found the others boarding the boat for the return trip. Whether there was a running commentary or not we shall never know because, before long, seven heads were bobbing and one or two snores were being emitted.

Well, I did warn them before they came.

Celebrating in the time-honoured manner with a champagne cruise . . . that was not quite so grand as it sounds. This was a hire boat on the Thames, but still a very pleasant way to spend a lazy afternoon. (L to r) DICK ALLIX, manager ROGER EASTERBY, NME's RICHARD GREEN, BARRY LANDEMAN, TONY JARRETT, TONY GOULDEN and TREVOR BRICE.

Still traditional, but much more enviable, Vanity Fare pose with Miss Vanity Fair Cover Girl 1969 SANDRA BROWN (left) and the runner up LYNETTE MARCHANT.

A PUSH-OVER, REALLY!

This was the NME photo session which didn't go quite as planned. When our photographer Stuart Richman asked Vanity Fair to lean a little more to the left this was the result. The picture they were actually posing for is on the extreme right.

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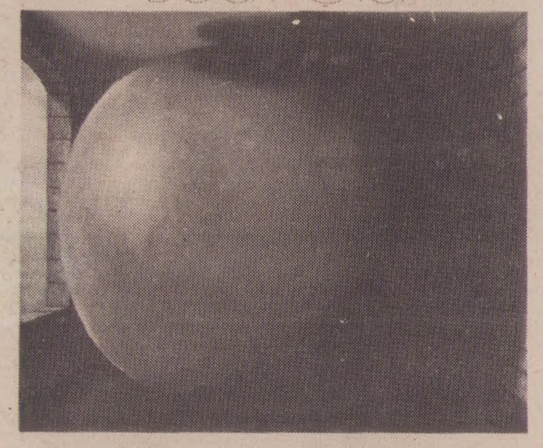

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Today, with all the hard competition in the music business, it's almost impossible to come up with anything totally original. So we haven't—

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'MAN' IS A BETTER HIT FROM ENGEL

CATCHING up with Engelbert Humperdinck these days is no mean feat when our "Better Man" seems to spend so much of his time zooming in a privately-hired Piper Commanche between Great Yarmouth — where he's in summer season — and recording sessions and TV dates in London.

By ALAN SMITH

Little do many of the Yarmouth holidaymakers realise — when a superbly-groomed Engel steps out onto the stage of the ABC to sock it to 'em with a crisp new act with a lot more action than in the past — that he's probably spent most of the day several hundred miles away. And that as soon as he finishes, they'll probably whisk him to a private airfield in a fast blue Rolls and that he'll be home in Surrey and asleep around 1 a.m.

I know I had a tough enough time making contact: I was due to meet Engel at the "Dee Time" studios at 3.30 p.m. on Saturday afternoon . . . got there at 3.34 p.m. . . . and found him just about to make for the airport to get back in time for the first house!

Convenient

Said Engelbert, when I eventually caught up with him: "I don't fly every day. But it's convenient and quick, especially now I have a record out and it's often a case of trying to be in two places at the same time.

"No, I don't co-pilot the plane . . . but I'm interested, and one of these days it would be nice to get some time and try for a pilot's licence. I must say it's a great kick looking at the world down there, and there's something about a small plane that seems to give you confidence and cure a fear of flying."

Added Engel, referring to his manager and friend Gordon Mills, who has been joining him on the Commanche hops: "The greatest thing is the time that's saved, and the fact that we can sleep while we travel.

"Mainly, I've been coming up to finish off stuff for the album, which is due out in about a month. There's no special theme to it . . . it's just good songs, and the public can decide if it's good singing!"

Other things are happening on the Engelbert transport scene, in that at the moment he's got two Rolls-Royce and a nip-about car, a Mercedes.

But getting him to talk about them isn't easy, and I found it's because that while he likes the luxury and the style of elegant driving, he doesn't want to be thought flash by those people who always take these things the wrong way.

In fact, he's already in the throes of selling the second Rolls because the other one is a new model, and he's more than happy with that.

Certainly, both or all of them are due for a spell in the garage shortly, when Engel's summer season ends and he goes to America for several months of cabaret and TV.

Quick return

He told me: "I go to the Greek Theatre in Los Angeles in four weeks, I come back very quickly here to do my television special for America, then I go back to the States to do Philadelphia, the Americana and Las Vegas.

"It means being away for Christmas, but I accept that, and it's not as if it's the first time I've been away at that time . . . at least, not for anything as big as this!"

"I'm A Better Man" is a different and deeper song for Engelbert, and I asked him if it was a deliberate move on his part.

He answered: "It's a little away from what I normally do, and I think it's a classic piece of music. I think this is what the public are going for these days. They like something with meaning."

Particularly meaningful for Engelbert at the moment is the fact that he's been able to help a local organisation in Great Yarmouth raise money for a hospital heart machine.

"Things like that are the only things I like doing in charity," he told me. "Sometimes you get requests to help a dogs home or something — and no disrespect to dogs, but it's far more rewarding for me to feel I'm doing something positive and practical that can help to save lives."

He didn't say it helped him feel a "Better Man." But the thought was there.

from you to us

Thank you, Tom for making Elvis work

TOM JONES has Elvis Presley to thank for his act? (FYTU Aug 16). Well—maybe I think we Elvis fans have to thank Tom for the fact that Elvis is performing live again. If Tom hadn't become America's "King of Showbiz" then El would probably still be sitting at home taking it easy.

His return wasn't because of pleas by fans or tempting financial offers. He is back because Tom's huge success in America has forced him into it, after all, he's never had any competition before! Well done Tom Jones, here is one Elvis Presley fan who is very, very grateful. — **SHEILAGH HAYDEN, Nuneaton, Worcs.**

LP TOKEN WINNER

THE DEPRESSING drivel played on "Top Gear" wouldn't sound as bad if played by a more cheerful DJ. John Peel is wasting his talents playing records. He should be a cricket commentator. Preferably overseas. — **C. G. WOOLER, Preston, Lancs.**

I HAVE BEEN very pleased to see that during the past few months, and up until this week, that albums by Jethro Tull, Led Zeppelin, Blodwyn Pig, Moody Blues and the Pink Floyd have all successfully reached the NME LP charts.

However I feel that if Radio One played the Underground, Blues and Progressive records more, other than just the one John Peel show each week, they would sell even more widely and have a greater impact on the music world.

So how about it you BBC DJ's, what about more of these kind of shows and cut down just a little on the "Commercial Pop" shows? — **MIKE NICHOLLS, Hale, Cheshire.**

SURELY IT IS time that an independent body was set up to protect the record-buying public's interests? Such a committee could ensure that tracks off LP's released as singles are clearly marked as such, and are released at the same time so that there is no danger of money being spent needlessly by the record buyer. Complaints concerning the quality of records or the material contained on them could be investigated and thus it could be ensured that the public is getting the best possible value for its money. — **JEFFREY D. NICHOLLS, Wolverhampton, Staffs.**

I WAS ONE of the lucky people able to see the ninth National Jazz and Blues Festival. I did not think it fair that Richard Green said that the Who and the Nice were far above all the other groups (NME Aug 16).

Of all the artists — the best, in my opinion, were undoubtedly the Family. Their stage act and music were brilliant and they excited the audience so much that the London Cast of "Hair" following them were drowned by the shouts of people wanting more from the Family. — **LINDA WATSON, Westbury-on-Severn, Glos.**

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

I HOPE PEOPLE in these islands realise how lucky we are in our performers. Musicians such as Keith Richard and Billy Preston, Jeff Beck and Eric Clapton, who, besides playing for their own groups, play for each other on a very wide basis.

When the cream of our performers join forces to please the public, surely we must be nearing musical perfection? — **W. WHITNEY, Leeds, Yorkshire.**

I FIND IT ridiculous that all those who were moaning about the manufactured sound and status of the Monkees have completely disregarded them now when they are doing everything themselves, including writing, arranging and producing their own records.

How many have actually listened to their latest LP "Instant Replay" which illustrates the many talents of this group?

It would be a great loss if the Monkees were doomed to "revived forty fives" through the short-sightedness of the record buyers. — **Pete, Hednesford, Staffs.**

Will you be in the Isle of Wight on August 31st?

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Stoney Davy will do anything for money— well almost

"I'M broke," said Davy Jones to the attractive girl talking to him. "You've got more money than I've got. I owe the taxman quite a bit, I owe money to almost everyobdy I know, and I've got a pile of unpaid bills at home."

DAVY JONES pictured in his London hotel recently with wife LINDA and their daughter THALIA.

by GORDON COXHILL

The setting for this startling revelation from the Monkee was a plush suite in London's Savoy Hotel, hardly the pied a terre for a near bankrupt.

"I'm here to work on the Tenessee Ernie Ford special with Harry Secombe and Terry Thomas," he said. "Me! With them! You know me, I'll do anything for money.

"Well, that's not strictly true, but the way I see it is this. I'm not a singer or a musician. I never have been, the Monkees never were.

"I'm an entertainer, and if somebody wants to pay me for riding around on the top of a London bus, looking at all the sights, and saying a few lines, why should I refuse?"

The girl started talking about artistic integrity, refering to the line "You bet your sweet bippy," which David had to speak on his Rowan and Martin TV appearance.

"How the hell should I know what it means? But when they asked me to appear on the show to say that line, I didn't see the script, I saw green pieces of paper, and spent the next three days rehearsing the line.

"They must know what it means, and I suppose the audience knows. I don't have to, as long as I do exactly what I'm told."

"Falling off? Who says our popularity is falling off? People come up and say we aren't as big in Britain these days. I turn round and say they only think that because the music papers aren't writing about us like they used to.

Give up

"If they can't get hold of what they want, they give up and use something they can get easily.

"We can still play almost anywhere in the world and pack a theatre. In the States we have a new series on peak hour television which will run for two years.

"But you musn't think of the Monkees in terms of a group. We were four people, now we are three. We joined Screen Gems as actors who could play a bit of music, not a group who could fool around a bit.

"The Beatle comparison? What a joke. Of course it was. They are a group, a music group, the best that ever happened. How could anyone compare us with them. But I loved it. To be put in the same bracket as the Beatles.

"But let's be honest, what a joke. If you put a bass guitar in my hands, it becomes an actor's prop. Oh, I can play a couple of notes, but it's a prop, that's all.

"While I'm here doing the Ernie Ford thing, the others are hosting shows, compere things. Not guesting in them but actually running a whole show. That's how separate we are."

Somehow the subject of money came up again, with Davy wiping his arm through the air as he told us that Screen Gems take a straight 50 per cent off every dollar he earns. "That's half," he said, as if he had just realised the significance of that.

"That's why I have to carry on working. I've got another two and a half years to go on my contract at Screen Gems, and then they won't see me for dust. Then I'll be the big guy behind the desk, hiring and firing."

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SWINGING SINGERS

EDWIN HAWKINS SINGERS: * Ain't It Like Him (Buddah).

A MAGNIFICENT gospel disc that's charged with vibrancy and magnetism. A change of style from "Oh Happy Day," it's an up-beat routine that sizzles along at a rattling pace. The impassioned uninhibited vocal is supported by enthusiastic chanting from the rest of the Hawkins Singers.

The whole thing swings along to the accompaniment of organ, piano and handclaps. It's a full, dynamic, utterly absorbing sound.

But, whereas the group's hit had an element of commerciality about it, this hasn't! It's pure unadulterated gospel — which, under normal circumstances, would probably be too limited in appeal to get into the Chart.

But I suspect that Hawkins has now whetted the fans' appetite for the genuine article, and this could well make it two in a row for his group — though I doubt if it will be as big as "Happy Day."

DEAN MARTIN: † I Take A Lot Of Pride In What I Am (Reprise).

IT'S obvious that Dean Martin had "Gentle" on his mind when he elected to record this! In many respects, it's very similar to his recent smash hit — it has the same flowing and lilting quality, the same snappy beat, the same reminiscent and philosophic outlook in the lyric.

And one or two snatches of the melody instantly remind you of "Gentle On My Mind." But — as often happens in such cases — the song as a whole is not nearly as good.

Dino is his usual easy-going nonchalant self, as he casually drawls the words, supported by sweeping strings and a girl group.

But in all honesty, I don't see it as hit material, even though it's extremely pleasant listening. And if he gets into the Chart with it, as well he may, it will be largely on the strength of his last one.

Dino has 'Gentle' on his mind

SING-ALONG WITH ORBY

ROY ORBISON: † Penny Arcade (London).

A HAPPY-GO-LUCKY novelty that, for me, was rather spoiled by a carelessly-constructed lyric. At times, Roy Orbison has to hang on to syllables to make them fit the melody, and on other occasions he has to gabble the words in order to fit them all in!

But apart from this, it's a jaunty bouncer with a carnival quality and an infectious sing-along chorus — and far removed from the tear-jerking ballads we've come to expect from the Big O. All about the pleasures (?) of wasting your money on the slot machines! Stands an outside chance.

A boy called Sue

JOHNNY CASH: † A Boy Named Sue (CBS).

AN amusing country ditty, about the disadvantages of a boy being saddled with a girl's name! Effortlessly drawled in Johnny Cash's dark-brown tones, and set to a peppy, finger-clicking beat.

This is one of the tracks from his LP recorded at San Quentin, and it's performed against a background of cheers and laughter from the prisoners. It's good fun, even though it's little more than a riff phrase repeated over and over, and therefore has no substantial value. An ideal personality showcase, but the LP sales may detract from its success.

SHACK'S TEST

CHICKEN SHACK: † Tears In The Wind (Blue Horizon).

THE moment of truth for Chicken Shack, which features its new line-up for the first time on disc. With Christine Perfect now having left the group, the new lead vocalist is guitarist Stan Webb, who also wrote this number. It's a good song, too — lyrically poignant and reflective.

Stan's styling opens quietly, then builds into a powerful heartfelt outpouring, before it settles down into subdued mood again.

His voice doesn't have the inherent blues quality of Christine's, but this is amply compensated for by the earthy blues sound which Shack dispenses instrumentally.

It's a slow-paced item, which didn't hit me so hard on first hearing as "I'd Rather Go Blind." But Shack's current popularity could well carry it — and deservedly so!

* TIPPED FOR CHARTS
† CHART POSSIBLE

TOP SINGLES REVIEWED BY DEREK JOHNSON

American group CRAZY ELEPHANT who look like getting their second British hit with "Sunshine, Red Wine" reviewed below.

Second hit for Elephant

CRAZY ELEPHANT: * Sunshine, Red Wine (Major Minor).

ANOTHER hunk of bubblegum from the Crazy Elephant that unashamedly follows the same pattern as "Gimme Good Lovin.'" Hal King's thick fruity croak soloes the verses, then all four boys get together in the catchy and repetitive chorus — and I must say they have a good full sound in the ensemble passages.

The predictable backing consists of organ, rasping saxes, brass phrases, handclaps and that irresistible throbbing beat we've come to associate with the idiom.

Before the advent of the Elephant, I began to think that bubblegum had had its day, but clearly this isn't so. I don't rate this as so instantly catchy as the group's initial hit (and that's important with bubblegum). But it's a wonderfully happy and immensely danceable disc (which is equally important).

JOHNNY RIVERS: † Muddy River (Liberty).

● Although a regular chartster in the States, Johnny Rivers never seems to click over here, probably because his discs are not always in keeping with British trends. But this one is!

It has a country-blues feel and a driving beat in much the same category as Creedence Clearwater. And despite its attacking nature, the generous use of minor key gives out an air of wistfulness. A vital, incisive rendition — with a solid beat-laden backing. A possible!

THE GUN: Hobo (CBS).

● A difficult one to assess, because this marks a complete change of style for the Gun, and you simply wouldn't know it was the group that had been responsible for the wild frenetic sound of "Race With The Devil."

This is, in fact, a country blues showcasing a delightful vocal blend from the trio, some scintillating strident lead-guitar work that builds in intensity, and an urgent mid-tempo beat.

An impressive performance, and my compliments to the group for attempting something so totally different. But is the material strong enough?

JEFFERSON CHASES BLUES AWAY

JEFFERSON: † Baby Take Me In Your Arms (Pye).

JEFFERSON takes full advantage of this catchy rhythmic ballad, and projects his personality and song-selling ability to the utmost. Penned by the Macleod-Macaulay team, it's one of those busy routines with a full orchestral backing — blaring brass, swirling strings and double-time tambourine. The singer dual-tracks the sing-along chorus, which is repeated several times, so there is ample opportunity for it to register. A bright blues-chaser — but, with so many big names released this week, all will depend on the number of air-plays it gets.

EDWIN STARR: † 25 Miles (Tamla Motown).

● Recorded last year by Edwin Starr, this is Tamla at its most exhilarating and stimulating. Swings along at a tear-up pace, with Edwin's galvanic and explosive vocal framed in a bustling backing

I remember being very enthusiastic about Starr's last single, but it didn't get into the Chart — and even though this is as good, I clearly can't be too optimistic about it.

JUNIOR'S EYES: Star Child (Regal Zonophone).

● I commend this disc to anyone who likes something a bit off the beaten track. It has a strong melodic content and a strangely exotic quality, plus a well-constructed lyric. Grom Kelly's gripping solo is supported by chanting and occasional drum-thumps. Not everyone's cup of tea, but a good one from Junior's Eyes.

CYRIL STAPLETON ORCHESTRA: Department S/Somerset Maugham (Pye).

● A disc with two A-sides, both themes from popular TV series — and both, incidentally, composed by Edwin Astley.

Crisply, dramatically and busily performed by the immaculate Stapleton Orchestra.

I imagine that most of you will already be familiar with these melodies via the goggle-box, and presumably only fans of the series in question will be interested in securing this record.

THE GUESS WHO: Laughing (RCA).

● A slow introspective ballad, soloed by the leader of the Guess Who, erupts into a faster-paced chorus — in which the other members of the group chip in with ear-catching harmonies.

The lyrical idea is original and well-conceived but, like so many discs these days, a severe handicap is the absence of any worth-while melody.

WATTS 103rd STREET RHYTHM BAND: Till You Get Enough (Warner).

● A 'must' for discotheques, with its nagging compulsive beat. First half of the disc is instrumental, featuring a mean bluesy guitar. Then into a blues-shouted solo vocal, punctuated by biting brass.

Virtually no melody, but all the time there's that insidious jerk beat, and the effect borders on the hypnotic. An intriguing blend of soul, jazz and r-and-b from the Watts group.

JAMES ROYAL: Send Out Love (CBS).

A British boy who's big on the Continent, but has yet to register here at home. It's an intense blues ballad, soulfully delivered by James Royal, and backed by enveloping gospel chanting and clanking piano. Composers Flett and Fletcher have clearly been influenced by Edwin Hawkins' success, and I must admit that arranger Keith Mansfield has given it a distinctly American sound.

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4460 Johnny Cash — A Boy Named Sue
4465 January — It Sings For Me
4463 James Royal — Send Out Love
4466 DOLPHIN Sean Dunphy And The Hoedowners — When The Fields Are White With Daisies
4443 The Gun — Hobo
4468 John Barry — Midnight Cowboy
57-3160 BLUE HORIZON Chicken Shack — Tears In The Wind

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63671 Stereo only Ray Conniff — Greatest Hits

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NME TOP 30

(Week ending Wednesday, August 20, 1969)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	HONKY TONK WOMEN.....Rolling Stones (Decca)	7	1
2	2	SAVED BY THE BELL.....Robin Gibb (Polydor)	7	2
3	3	MY CHERIE AMOUR.....Stevie Wonder (Tamla Motown)	6	3
11	4	IN THE YEAR 2525.....Zager & Evans (RCA)	3	4
5	5	MAKE ME AN ISLAND.....Joe Dolan (Pye)	8	5
4	6	GIVE PEACE A CHANCE.....Plastic Ono Band (Apple)	7	2
9	7	EARLY IN THE MORNING.....Vanity Fare (Page One)	4	7
8	8	CONVERSATIONS.....Cilla Black (Parlophone)	7	8
6	9	GOODNIGHT MIDNIGHT.....Clodagh Rodgers (RCA)	6	5
18	10	TOO BUSY THINKING ABOUT MY BABY — Marvin Gaye (Tamla Motown)	4	10
15	11	BRINGING ON BACK THE GOOD TIMES.....Love Affair (CBS)	5	11
7	12	IN THE GHETTO.....Elvis Presley (RCA)	10	1
15	13	CURLY.....Move (Regal Zonophone)	4	13
10	14	I CAN SING A RAINBOW/LOVE IS BLUE.....Dells (Chess)	5	10
22	15	VIVA BOBBY JOE.....Equals (President)	3	15
13	16	BABY MAKE IT SOON.....Marmalade (CBS)	9	9
19	17	WET DREAM.....Max Romeo (Unity)	10	17
12	18	IT MEK.....Desmond Dekker (Pyramid)	8	8
●	19	BAD MOON RISING....Creedence Clearwater Revival (Liberty)	1	19
27	20	SI TU DOIS PARTIR.....Fairport Convention (Island)	2	20
28	21	GOOD MORNING STARSHINE.....Oliver (CBS)	2	21
29	21	NATURAL BORN BUGIE.....Humble Pie (Immediate)	2	21
14	23	GOO GOO BARABAJAGAL — Donovan & the Jeff Beck Group (Pye)	6	14
24	24	I'M A BETTER MAN.....Englebert Humperdinck (Decca)	3	24
●	25	DON'T FORGET TO REMEMBER.....Bee Gees (Polydor)	1	25
26	26	WHEN TWO WORLDS COLLIDE.....Jim Reeves (RCA)	7	21
23	27	PEACEFUL.....Georgie Fame (CBS)	4	22
●	28	JE T'AIME . . . MOI NON PLUS — Jane Birkin & Serge Gainsbourg (Fontana)	1	28
17	29	THAT'S THE WAY GOD PLANNED IT.....Billy Preston (Apple)	7	6
20	30	HELLO SUSIE.....Amen Corner (Immediate)	9	4

Britain's Top 20 LPs

1	1	STAND UP.....Jethro Tull (Island)	4	1
2	2	2001 SPACE ODYSSEY.....Soundtrack (MGM)	12	2
3	3	ACCORDING TO MY HEART.....Jim Reeves (RCA)	9	2
8	4	FROM ELVIS IN MEMPHIS.....Elvis Presley (RCA)	2	4
4	5	FLAMING STAR.....Elvis Presley (RCA)	9	1
7	6	LIONEL BART'S OLIVER!.....Soundtrack (RCA)	19	4
9	7	UNHALFBRICKING.....Fairport Convention (Island)	4	7
5	8	HAIR.....London Cast (Polydor)	29	3
6	9	THIS IS TOM JONES.....(Decca)	10	1
12	10	AHEAD RINGS OUT.....Blodwyn Pig (Island)	3	10
15	11	AT SAN QUENTIN.....Johnny Cash (CBS)	2	11
10	12	BEST OF CLIFF RICHARD.....(Columbia)	7	5
14	13	LED ZEPPELIN.....(Atlantic)	17	5
20	14	THE WORLD OF VAL DOONICAN.....(Decca)	32	4
●	15	AS SAFE AS YESTERDAY IS.....Humble Pie (Immediate)	1	15
11	16	ON THE THRESHOLD OF A DREAM.....Moody Blues (Deram)	18	1
18	16	RAY CONNIFF, HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND.....(CBS)	10	8
15	18	MY WAY.....Frank Sinatra (Reprise)	12	1
●	19	THE PIOUS BIRD OF GOOD OMEN Fleetwood Mac (Blue Horizon)	1	19
17	20	BEST OF GLEN MILLER.....(RCA)	3	17

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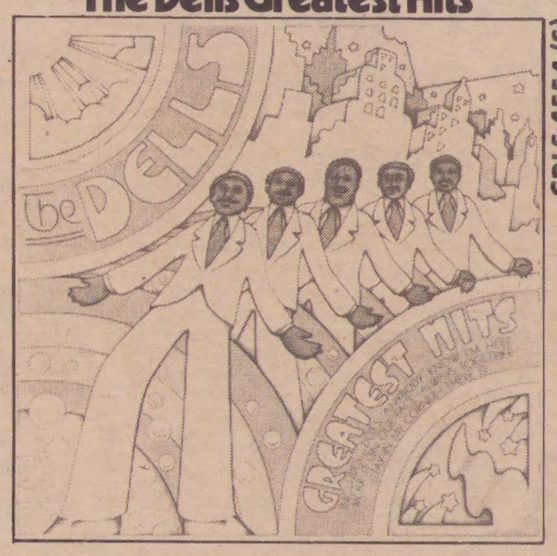

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5 YEARS AGO

TOP TEN 1964 Week ending Aug 21

1	1	DO WAH DIDDY DIDDY	Manfred Mann (HMV)
7	2	HAVE I THE RIGHT	Honeycombs (Pye)
2	3	A HARD DAY'S NIGHT	Beatles (Parlophone)
4	4	CALL UP THE GROUPS	Barron Knights (Columbia)
6	5	TOBACCO ROAD	Nashville Teens (Decca)
9	6	I WON'T FORGET YOU	Jim Reeves (RCA)
3	7	IT'S ALL OVER NOW	Rolling Stones (Decca)
19	8	YOU REALLY GOT ME	Kinks (Pye)
12	9	IT'S FOR YOU	Cilla Black (Parlophone)
10	10	I GET AROUND	Beach Boys (Capitol)

10 YEARS AGO

TOP TEN 1959 Week ending Aug 21

1	1	LIVING DOLL	Cliff Richard (Columbia)
3	2	DREAM LOVER	Bobby Darin (London)
4	3	LIPSTICK ON YOUR COLLAR	Connie Francis (MGM)
2	4	BATTLE OF NEW ORLEANS	Lonnie Donegan (Pye)
7	5	LONELY BOY	Paul Anka (Columbia)
14	6	ONLY SIXTEEN	Craig Douglas (Top Rank)
5	7	BIG HUNK O' LOVE	Elvis Presley (RCA)
9	8	HEART OF A MAN	Frankie Vaughan (Philips)
8	9	ROULETTE	Russ Conway (Columbia)
6	10	A TEENAGER IN LOVE	Marty Wilde (Philips)

15 YEARS AGO

TOP TEN 1954 Week ending Aug 20

1	1	CARA MIA	David Whitfield (Decca)
2	2	LITTLE THINGS MEAN A LOT	Kitty Kallen (Brunswick)
4	3	IDLE GOSSIP	Perry Como (HMV)
7	4	SECRET LOVE	Doris Day (Philips)
3	5	THREE COINS IN THE FOUNTAIN	Frank Sinatra (Capitol)
8	6	MY FRIEND	Frankie Laine (Philips)
6	7	WANTED	Al Martino (Capitol)
5	8	THREE COINS IN THE FOUNTAIN	Four Aces (Brunswick)
9	9	WANTED	Perry Como (HMV)
11	10	STORY OF THREE LOVES	Winifred Atwell (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

(Tuesday, August 19, 1969)

Last This Week		
1	1	HONKY TONK WOMEN, Rolling Stones
2	2	IN THE YEAR 2525, Zager & Evans
3	3	A BOY NAMED SUE, Johnny Cash
4	4	SWEET CAROLINE, Neil Diamond
8	5	PUT A LITTLE LOVE IN YOUR HEART, Jackie De Shannon
26	6	SUGAR, SUGAR, Archies
7	7	RUBY, DON'T TAKE YOUR LOVE TO TOWN, Ken Rogers & First Edition
9	8	LAUGHING, Guess Who
10	9	POLK SALAD ANNIE, Tony Joe White
17	10	GET TOGETHER, Youngbloods
5	11	CRYSTAL BLUE PERSUASION, Tommy James & Shondells
14	12	GIVE PEACE A CHANCE, Plastic Ono Band
16	13	LAY LADY LAY, Bob Dylan
15	14	I'D WAIT A MILLION YEARS, Grass Roots
18	15	GREEN RIVER, Creedence Clearwater Revival
6	16	BABY I LOVE YOU, Andy Kim
11	17	MY CHERIE AMOUR, Stevie Wonder
19	18	SOUL DEEP, Box Tops
21	19	MARRAKESH EXPRESS, Crosby, Stills & Nash
12	20	WHAT DOES IT TAKE, Jr. Walker & All Stars
23	21	CHOICE OF COLOURS, Impressions
28	22	EASY TO BE HARD, 3 Dog Night
25	23	WORKING ON A GROOVY THING, 5th Dimension
29	24	HURT SO BAD, Lettermen
—	25	I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
—	26	BIRTHDAY, Underground Sunshine
13	27	MY PLEDGE OF LOVE, Joe Jeffrey Group
—	28	SHARE YOUR LOVE WITH ME, Aretha Franklin
20	29	QUENTIN'S THEME, Charles Randolph Grean Sound
—	30	I'M FREE, Who

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Big country package coming for concerts

A BIG country-and-western package, consisting of artists who record for RCA, is to undertake a European tour in the autumn and will play a minimum of four concerts in Britain. Line-up includes George Hamilton IV, Bobby Bare, Skeeter Davis, Nat Stuckey, Connie Smith, the Hillsiders and Country Fever. British dates are at BIRMINGHAM Odeon (October 31), SHEFFIELD City Hall (November 1), MANCHESTER Odeon (2) and LONDON Royal Albert Hall (17). Chet Atkins is added to the bill for the Albert Hall concert, and this will be his only British date.

The package arrives in Britain on October 29, and the following night two of the artists will appear at London's Nashville Room. November 3 and 5 are being held for concerts in Belfast and Dublin, but these will only be confirmed if the current unrest in those cities subsides. The tour, which is promoted by Arthur Howes, plays concerts in Holland, Denmark, Sweden, Norway and Finland during the November 7-13 period, prior to returning to London for the Albert Hall date.

OBITUARIES

THE NME deeply regrets to announce the death at 62 of Jack Marshall, who was the paper's News Editor from 1953 to 1955. He had previously been with another trade paper and, on leaving the NME, continued in journalism as a free-lance.

The death has also been announced of Syd Richardson (64), a director of Lawrence Wright Music. He was one of Tin Pan Alley's best-known behind-the-scenes personalities, and had been responsible for promoting many songs which have subsequently become evergreens.

Cabaret star Leslie Hutchinson — affectionately known as "Hutch" — died this week aged 69. He was a big-selling recording artist in the 1930's years before and during the war.

The death occurred last Friday of agent Jean Lincoln, who discovered Kenny Lynch and managed Elkie Brooks. She died in the New York flat where she was staying with her fiance Rik Gunnell, vice-president of Robert Stigwood Inc. The couple had planned to marry later this year. Jean was 34.

HUMBLE PIE—EUROPE, THEN BRITISH TOUR IN OCTOBER

HUMBLE PIE — whose debut single "Natural Born Bugie" climbs to No. 21 in this week's NME Chart — is to undertake a British tour in the autumn. No venues have yet been finalised, but the NME understands that the tour will open in London on October 2. It will then play a minimum of 12 other principal cities, before returning to London for its closing date. Although the majority of the venues will be theatres, Humble Pie will also take in a few university and club dates. It is said to be anxious to visit a cross-section of contrasting venues, in order to "assess their suitability for the fusions and total involvement of the group."

Meanwhile, today (Friday) Humble Pie was leaving on the first leg of its initial European tour, and is tonight appearing in the Bilzen Pop Festival in Belgium. After playing club dates in Rotterdam and Amsterdam on Saturday and Sunday, the group stars in its own Dutch-TV show in Hilversum on Monday. It then flies to Germany to give a free concert on Wednesday at the Dusseldorf Teenage Fair, and the following day travels to Bremen for a guest spot in German-TV's "Beat Club." Other European dates are being set for September.

Although its debut album has only just been released—it comes into the NME LP Chart at No. 15 this week—Humble Pie has been spending this week working on its second LP, which is now more than half completed. The disc will be finished during the first week of September, and it is tentatively planned for release in time for the Christmas market.

Damone: London season

Vic Damone is to star in cabaret at London's Talk Of The Town theatre-restaurant from Friday, September 5, to Saturday, September 20. He follows Sammy Davis' ten-day season at this venue — which, as previously reported, opens next Monday (25).

BIG NAMES ON TV

MONKEES' SPECIAL REPEATED

THE Monkees' TV special—previously seen on BBC-2—is to be repeated by BBC-1 on Saturday, August 30. For that week only, it will replace "Dee Time" while Simon is on holiday. Among guests in the show are Julie Driscoll with the Brian Auger Trinity, Fats Domino, Little Richard and Jerry Lee Lewis.

DUSTY SERIES: FULL GUEST LIST

Full line-up of guests has now been announced for Dusty Springfield's eight-week BBC-1 series which begins on Tuesday, September 9. It comprises Spike Milligan (9), Jimmy Ruffin (16), Danny La Rue (23), the Bee Gees (30), Murray Banks (October 7), Frida Boccara (14), Tom Springfield (21) and Shari Lewis (28). Bob and Earl, originally set for a guest spot, have now withdrawn.

HANK RESIDENT IN CLIFF'S TV

Hank Marvin and Una Stubbs will be resident in Cliff Richard's new BBC-1 series which—as exclusively reported last week—is scheduled to begin early in the New Year. The series will follow the pattern of Cliff's BBC-1 special screened in May, and will include big-name guests.

PRICE—FAME SCREENING PLANS

The first edition of the Alan Price-Georgie Fame series—titled "Price Of Fame"—will be transmitted by BBC-2 on Wednesday, September 17. There will then be a gap until mid-November, before the series proper begins on a weekly basis.

ANDY, DIONNE IN JOSE SPECIAL

Andy Williams, Dionne Warwick, Glen Campbell and Burt Bacharach are the guests in a 50-minute Jose Feliciano colour special, which BBC-2 screens on Saturday, August 30. It is titled "Feliciano! Very Special," and replaces "International Cabaret" for one week only.

CILLA, FELIX, HOLLIES ON BBC-1

Cilla Black introduces the Bank Holiday edition of BBC-1's "Disney Time" on Monday, September 1.

The BBC-1 series "Pop Goes Pride In Concert," originally screened three months ago, is being repeated by the same channel next Tuesday (26). Star guests in the show are the Hollies.

Marian Montgomery stars in her own one-woman show on BBC-2 on Tuesday, September 2. On the same channel, Kenneth McKellar, Edward Woodward and the Pattersons are in the "Morecambe And Wise Show" on Sunday, September 7, and Anni Anderson guests in Mantovani's show the following Sunday (14).

SAMMY WITH DAVID JACOBS

As we closed for press, it was announced that Sammy Davis will guest in David Jacobs' LW-TV show this Sunday (24). Susan Maughan is already set.

MAC'S REPRISE DEBUT IS 7-MINUTE DOUBLE-SIDER

A DOUBLE-SIDED number, penned by Peter Green and running for more than seven minutes, will be Fleetwood Mac's first single on the Reprise label—titled "Oh Well," it will be issued in Britain alone. Another Peter Green number "Rattlesnake Shake" will be released throughout the rest of the world as the group's Reprise debut — but as this track is taken from Mac's forthcoming album "Then Play On," it was considered unfair to issue it as a single in this country.

Christine Perfect — former Chicken Shack lead singer, who is married to Mac's John McVie — is recording "When You Say" for Blue Horizon. This is one of the three covers from the Fleetwood album, the others being "Before The Beginning" by Mac's manager Clifford Davis and "Closing My Eyes" by Dave Kemery. David McVor, both of which will be issued by Reprise.

Mac's U.S. tour, which was to have begun last month, has now been re-arranged for November 22 and will last eight weeks. Prior to this, the group visits Scandinavia from November 1-9. Latest British dates for the group include Plymouth Pennycross Stadium (September 1), Redcar Coatham (14), Sutton Coldfield Belfry (27), Glasgow Green's Playhouse (October 16) and London Lyceum Midnight Court (24).

CLODAGH CABARET DEBUT

Clodagh Rodgers is to make her debut in cabaret when she stars for a week at Stockton Fiesta from Sunday, September 7.

STUART HENRY TV SERIES

Stuart Henry will be resident in BBC-1's new series from Glasgow, "The Robin Hall And Jimmie McGregor Show," starting mid-September. He is also heard as a disc-jockey in the forthcoming United-Artists film "I Start Counting." Stuart's regular Sunday show on Radio 1 moves to the new 4-5 pm slot from September 28.

LATEST RADIO 1 STAR BOOKINGS Live interviews from the I.O.W. Festival

RADIO 1 is visiting the Isle of Wight Festival on Sunday, August 31. Johnny Moran will be reporting live from the festival site during the mid-morning "Symonds On Sunday" show —and among artists he will be interviewing are Keith Skues, Radio 1 disc-jockey and members of the Who and the Moody Blues.

Another scoop for "Symonds On Sunday" occurs this weekend (24), when Humble Pie and Fat Mattress make their radio debut. But David Symonds is to lose his regular Sunday spot at the end of next month, when he is replaced by Dave Lee Travis. There are, as yet, no plans for an alternative Symonds series — although he will continue to be heard in "What's New" and "Radio 1 Club."

LISA CARROLL

Keith Skues introduces a 24-hour special on the evening of Bank Holiday Monday (September 1). Studio guests include Simon Dupree and the Big Sound, the Arrival, Lisa Carroll and James Royal. Also on Bank Holiday Monday, Radio 1 presents one hour of excerpts from the recent Bratislava Song Festival in Czechoslovakia — in which David Gell will introduce the Beach Boys, the Tremeloes and John Rowles.

Latest bookings for Radio 1 shows include:
JIMMY YOUNG SHOW: Simon Dupre and the Big Sound, Long John Baldry with Almond Marzipan, Honeybus, Lorne Gibson Trio, Scott Peters and the bands of Ray McVay and Johnny Arthey (all next week, 25-29); Harmaladle, Foundations, Karl Denver Trio, Guy Darrell Syndicate, Art Movement and the bands of Acker Bilk and Kenny Ball (September 1-5).
CHRIS GRANT SHOW (the holiday replacement for the Dave Cash series): Move, Fortunes, Cliff Bennett and his Band, Searchers, Harmony Grass, New Overlanders, Rebel Rousers and the bands of Bob Miller and Tony Evans (all next week); Tangerine Pell, Casuals, Sounds Inc., Gulliver's People, Sight and Sound, the Tony Evans Orchestra and Ray Davies and his Button Down Brass (September 1-5).
SOUNDS LIKE TONY BRANDON: Vanity Fare, Equals, Jimmy Ruffin, Jimmy James and the Vagabonds, Jimmy Powell and the Dimensions, Sons And Lovers, Settlers and the Johnny Howard Band (all next week); Status Quo, Symbols, the Alan Bown, Timebox, Sons And Lovers, Californians, the Baby and the Johnny Howard Band (September 1-5).
SATURDAY PEOPLE (hosted by Don Moss while Pete Murray is on holiday): Flowerpot Men, Lois Lane, Don Lusher Quartet and the Dennis Walton Orchestra (tomorrow, 23); Vince Hill, Honeybus, Dave Shepherd Quintet and Bob Miller's Millermen (August 30).
TOP GEAR: Incredible String Band and Bridget St. John (this Sunday, 24); Michael Chapman (August 30). JOHNNIE WALKER SHOW: Andromeda, Jimmy Powell and the Bob Leaper Orchestra (Saturday, August 30).

FAMILY DOGG: NEXT SINGLE, LP DETAILS, MEMBER QUITS

FAMILY DOGG'S follow-up to "A Way Of Life" will be issued by Bell in mid-September and is expected to be the Kenny Young composition "Arizona." The group's debut LP comes out on September 12—among the tracks are Paul Simon's "Save The Life Of My Child," the Presley hit "In The Ghetto," Bob Dylan's "Love Minus Zero," Jim Webb's "Pattern People," the Hammond-Hazlewood composition "Moonshine Mary," "A Place In The Sun" and the title track "A Way Of Life." Remaining items on the album—all of which are linked by poetry—are originals.

Co-manager Ronnie Oppenheimer said that several girl singers are at present under consideration as a replacement for Zooey, who left the group last week. It will be recalled that the second girl singer, Doreen De Veuve, left Dogg in June and was replaced by Christine Holmes.

Family Dogg is to undertake a series of concerts starting in early December and running through until February. Oppenheimer revealed that dates are being set for the group both in Britain and America.

EQUALS OFF TO EUROPE

The Equals fly to Germany today (Friday) to star in two concerts in Dusseldorf with Graham Bonney. They then go to Hilversum to record their own 40-minute Dutch-TV show, before travelling on to Paris for two days of radio and TV promotion on their current hit single, New British dates include, Hereford Flamingo (August 29) and Sutton Coldfield Belfry (30).

Feliciano due for TV with Tom, Engelbert

Jose Feliciano arrives in Britain at the end of next month to guest in two major TV shows. He spends one week from September 30 taping a sequence for inclusion in the Tom Jones series, and the following week records a guest spot in the first edition of Engelbert Humperdinck's world-wide series. Other dates are currently being set for him, one of which is expected to be a London concert.

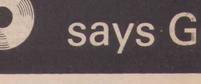
TOP U.S. TV SHOWS FOR BRITAIN

Creedence, Aretha, Cash added to Andy's series

MORE star names have been added to the guest list of U.S.-TV's "Andy Williams Show" which—as reported last week—is to be screened weekly by BBC-1 from mid-autumn onwards. New bookings are the Creedence Clearwater Revival, Aretha Franklin, Johnny Cash, Bobby Goldsboro, Roger Miller, Buck Owens and Blood, Sweat and Tears. These are in addition to the guests already set — including Ray Charles, Petula Clark, Ella Fitzgerald, Louis Armstrong, Donovan, Nancy Sinatra and Jose Feliciano. Four guests will be featured in each edition of the show, which begins in America on September 20 and is expected to commence transmission in this country soon afterwards.

One of the leading ITV companies is negotiating for British screening rights of a new U.S.-TV series titled "Music Scene," which begins in the States on September 22. It follows the pattern of Britain's "Top Of The Pops" and is based upon the American charts. The Beatles and the Rolling Stones are contributing film clips for inclusion in the first edition of the 45-minute series.

America's NBC-TV is planning a series of specials this autumn. Among artists to be showcased are Bing Crosby, Herb Alpert and the Tijuana Brass, Diana Ross and the Supremes, Perry Como, Lena Horne and Julie Andrews. In view of BBC-TV's close relationship with NBC, it seems probable that the Corporation will secure British screening rights for at least some of these shows. Also being sought are further editions of the Dean Martin Show, which returns to U.S. screens for a further season this autumn.



LEAPY LEE and the one that didn't get away! Lee, who is filming with a giant 110-lb sail fish, which he caught when deep-sea fishing off the coast of Florida.

Gees hit by mud and theft

FRANKIE HOWERD and Spike Milligan are the latest star names to be added to the guest list for the Bee Gees' TV film "Cucumber Castle," Filming, scheduled owing to inclement weather, and director Mike Mansfield 'phoned the NME on Monday to say that the location set was "bogged down in a sea of mud." Despite this, it is still hoped to complete the film by the end of next week—the final sequences will be shot next Thursday (with Richard Harris) and Friday (Sammy Davis).

The Bee Gees lost an estimated £10,000-worth of equipment last weekend when a thief walked into the grounds of Robert Stigwood's house —where the special is being filmed —and drove away with the group's Ford Transit van. Among the instruments stolen was a Les Paul guitar, owned by Maurice.

Bee Gee Colin Petersen this week announced that he has formed a new agency company. His first signing to the firm is Keith Potger and the New Seekers.

Stones' British tour should start at end of November

THE Rolling Stones—who retain the No. 1 spot in the NME Chart for the fifth successive week—are planning their eagerly awaited and long-delayed British tour for late autumn. It would open towards the end of November and would run through into December. The British itinerary would come at the end of an extensive seven-week schedule of overseas dates, involving 3-4 weeks of concerts in America (October) followed by at least a fortnight playing major venues throughout Europe (first half of November).

No details have yet been finalised, nor can they be until after Mick Jagger's adjourned drugs charge is heard on September 29. But tentative arrangements are being made, in the hope that the tour will be able to go ahead as planned.

During Mick's absence in Australia, where he is filming "Ned Kelly," the remaining Stones are continuing to record several backing tracks for a forthcoming single and LP. Tapes of these recordings are being sent to Australia for Mick's approval, though he is unlikely to add his own vocal track until after he returns to London in the early autumn.

As reported two weeks ago, Granada-TV's film of the Stones' concert in Hyde Park is being networked on Tuesday, September 2. Jagger sustained hand injuries on Tuesday when a gun he was using during the filming of "Ned Kelly" exploded. He was rushed to hospital for treatment, but doctors said afterwards that the injury would not affect him seriously. Jagger was expected to be back at work on the set yesterday (Thursday).

STARS AT BATTERSEA

A HOST of personalities will attend a festival of pop stars and fashion to be staged at Battersea Festival Gardens on Sunday, September 7. Among those who have accepted invitations, subject to availability, are: Bee Gees, Family Dogg, Marmalizde, Georgie Fame, Alan Price, Jack Bruce, John Rowles, P. P. Arnold and Cupid's Inspiration. Several groups will perform during the afternoon following the fashion parade, which will be compered by comedian Ray Fell. Stars will mingle with fans, signing autographs and posing for pictures, and Radio Luxembourg will be hosting its own stand.

JEFFERSON SET FOR HYDE PARK FREE CONCERT

THIS year's last free open-air concert in London Hyde Park will be a showcase for visiting American groups, and Jefferson Airplane and the Grateful Dead are already set. It is being staged on Saturday, September 6 at 2 p.m. The location is being moved from the Cockpit to a site adjacent to Speakers' Corner.

CLIFF-HANK DUET; MATTRESS LP DELAY

Another Supremes—Temptations disc

DIANA ROSS and the Supremes combine with the Temptations on a new Tamla release announced this week. Also scheduled are singles by Julie Driscoll and Brian Auger, Dionne Warwick, Long John Baldry, Leapy Lee and Locomotive. Release date of Barry Ryan's first for Polydor is now confirmed, as is the title of P.P. Arnold's next issue. Cliff Richard's next single will be a duet with Hank Marvin. Fat Mattresss' debut LP has been put back until the end of this month. Georgie Fame and Chicken Shack have new albums coming out.

"I Second That Emotion" is the title of the new Supremes-Temptations disc, issued by Tamla on September 5. Out the same day are the Driscoll-Auger "Take Me To The Water" (Marmalade), Dionne Warwick's "Odds And Ends" (Pye-International), Locomotive's "I'm Never Gonna Let You Go" (Parlophone) and Barbra Streisand's version of the Lennon-McCartney "Honey Pie" (CBS).

Long John Baldry's "Wait For Me" is his first to be produced by Tony Hatch, who also wrote the song—it is released by Pye on September 26. Out the previous Friday (19) on the MCA label is Leapy Lee's "Someone In Love," penned by Marty Wilde and Ronnie Scott. Barry Ryan's "The Hunt," written by Paul Ryan, is now confirmed for September 12 release by Polydor.

As forecast last week, P.P. Arnold's debut on the Polydor label will be with "Burn Me Down By The River," written and produced by Barry Gibb. It will be issued here on September 12. The disc comes out the previous week in America on Atlantic, and Pat is to undertake a ten-day U.S. promotional tour to coincide with its release there.

Cliff Richard's next disc will be a duet with Hank Marvin—who also wrote it—titled "Throw Down A Line." It will be issued by Columbia next month, but the exact date has not yet been set.

Fat Mattress' debut LP will not now be released by Polydor until next Friday (29). Meanwhile, the group is spending all this week in the studios, with a view to finding a track suitable for rush-release as a single.

Albums out on September 26 include Georgie Fame's "Georgie Does His Thing With Strings" (CBS) and Chicken Shack's "Hundred Ton Chicken" (Blue Horizon). Among Decca LPs issued on September 5 are "The World Of Marianne Faithfull" and "The World Of Mantovani." Jeff Beck Colours Stereo Pop "Cosa Nostra Beck-ola" is rush-released today (Friday).

Paul Jones has switched from EMI to Bell, and his first disc for his new label is being produced by Mickie Most.

Les Reed movie score

Les Reed is writing the entire musical score for the new Sammy Davis-Peter Lawford movie "One More Time," now nearing completion in this country. In conjunction with Geoff Stephens and Jackie Rae, he is also writing three songs which will be featured in the movie.

POPLINERS

THE Who confirmed for its own two-hour non-stop concert at Croydon Fairfield Hall on Sunday, September 21 (7.30 p.m.). ● **Scott Walker** booked for two weeks in cabaret at Manchester Golden Carter Club from September 8. ● **Dave Dee** makes final appearance with **Dozy, Beaky, Mick and Tich** at Sutton Coldfield Belfry on Monday, September 29. ● One-nighters at Birmingham Mothers by **Pretty Things** (tomorrow, Saturday), **Family** (Sunday), **Edgar Broughton Band** (Wednesday), **Clouds** (August 29) and **Liverpool Scene** (30). ● **Incredible String Band** commences its next U.S. tour on September 13. ● **Garnet Mimms** to Britain in October for 17-day club and ballroom tour, and among dates confirmed are London Douglas House (5), Liverpool Mardi Gras and Victoriana (10), Boston Starlite (11) and Chester Quaintways (15). ● **Rockin' Berries** in "Mother Goose" pantomime at Doncaster Gaumont from Boxing Day to January 10. ● U.S. jazzman **Wild Bill Davison** tours here for 17 days from October 17 with specially-formed British band. ● **Kinks'** first Canadian tour now confirmed for October 1-13. ● **Gene Washington** and **Ram Jam Band** at Sheffield Top Rank tonight (Friday). ● **Family** solo concert at London Royal Festival Hall on Monday, September 15. ● **Fat Mattress** at Brunel University on October 30. ● Nine-day tour of Canadian colleges by **Harmony Grass** from September 16. ● **Clouds** writing musical score for Lindsay **Anderson's** film "The Groupies" now being shot in America. ● Cellist **Clare Deniz** has joined **Strawbs.** ● **Deep Purple** playing concerts in Holland (this weekend), Germany (September 3-5) and Spain (27-October 1); group also appears at Montreaux Casino in Switzerland on October 4. ● Southampton group **Nite People** invited to back **Martha Reeves** and **Vandellas** on their forthcoming U.S. tour. ● Negotiations in hand for **Crazy Elephant** to undertake promotional visit to Britain later this year. ● **Gun** plays ten-day German tour from August 29.

GARNET MIMMS

Herb Alpert in London concert

HERB ALPERT and the Tijuana Brass are to undertake a major European tour from November 4 to 15. The only British date so far included in the itinerary is London's Royal Festival Hall on Friday, November 14 — for which the box office will open shortly with tickets priced at 50s., 42s., 35s., 30s., 21s. and 15s. It is understood that Alpert and the band will also play another important date in London during the course of their tour, and details of this second event will be announced later.

The group opens its tour in Vienna on November 4, then subsequently plays Munich (5), Hamburg (6), Frankfurt (7), The Hague (9), Brussels (11), Copenhagen (12) and Stockholm (13) prior to its Festival Hall concert. It then flies to Paris on November 15 to film a TV spot with Nana Mouskouri, which may subsequently be seen in this country.

ARTHUR BROWN SOLO PLAN —and Atomic Rooster is born!

ARTHUR BROWN has re-signed a management contract with Kit Lambert and Chris Stamp, co-managers of the Who and Thunderclap Newman. He is this week beginning rehearsals as a solo artist backed by an orchestra. "We will work on a change of image and start recording as soon as possible," a spokesman for Track Records told the NME.

Meanwhile, two ex-members of Crazy World of Arthur Brown — which broke up in New York six months ago — have formed a new group to be known as the Atomic Rooster. They are organist and part-composer of "Fire," Vincent Crane, and drummer Carl Palmer. Third member of the team is Nick Graham (bass, flute and vocals).

The group is to make its debut next Thursday (28) at London Speakeasy, and is already booked for a lengthy string of club and college dates, including London Lyceum Midnight Court (29), Plymouth Vandyke (September 1), Hampstead Country Club (7), London Marquee (12), Manchester Magic Village (13), Southampton Concrete (25), Birmingham Mothers (28) and Croydon Star (29). Its debut LP will be issued by Polydor next month.

ELVIS FAN CLUB WILL SCREEN HIS TV SPEC

THE first British showing of Elvis Presley's NBC-TV spectacular is likely to be at his Fan Club Convention which — as reported last week — will be staged at Leicester De Montfort Hall on Sunday, September 21. NBC's European director Peter Marriott is currently visiting America, and has promised the Presley Fan Club that he will bring back a print of the special for screening at the convention. Among personalities expected to attend this event are Anita Harris, Jimmy Savile, Emperor Rosko, David Symonds and Tommy Vance.

Yet another offer has been made to Colonel Tom Parker for Elvis to appear in Britain. It was made personally by Lord David Sutch when he visited Las Vegas International Hotel, where Presley is appearing in cabaret. The offer involves £1 million for two performances in one day at Wembley Stadium, which would also secure the rights for closed-circuit TV to cinemas throughout Britain and a documentary film of Presley's visit. According to Sutch, the Colonel has agreed to discuss the matter further.

DUSTY IN TOM'S TV—TWICE!

DUSTY SPRINGFIELD has been booked for two guest appearances in the second series of ATV's Anglo-American "This Is Tom Jones" — she records the first on November 23 and the second shortly after Christmas, although no transmission dates have been set.

The singer flies to Cologne in mid-November to star in her own hour-long German-TV special. Apart from a guest spot by a leading German artist, it will be entirely a one-woman show. Producer is Bob Ruyens, an award winner at this year's Montreux TV Festival.

Dusty was occupied last weekend in the Philips recording studios, cutting several tracks from which it was hoped to find a single for September release. She flies to America on September 15 to spend a fortnight recording further tracks for Atlantic.

Scaffold autumn tour

SCAFFOLD is to take its new "Zones" revue on tour, following its fortnight at Edinburgh George Square Theatre from next Monday (25). The show plays Coventry Belgrade (September 28), Aldershot Playhouse (October 6), Bradford University (7), Southampton Nuffield (16, 17 and 18), Nottingham Playhouse (19) and Canterbury Gulbenkien (23, 24 and 25).

Additionally, the group plays concerts at Bristol Colston Hall (October 2) and Sunderland Empire (5), and a charity cabaret date at Bristol Top Rank on October 27. Scaffold spends three days from October 9 completing its Christmas LP, and is now confirmed for a promotional visit to America in November.

THE WHO
THE AMEN CORNER
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at the MARQUEE, BRENTWOOD ROAD, GRAYS, ESSEX
7 Support Groups — AARDVARK • ANDROMEDA CLASSICS • BUM • EVOLUTION • FREEDOM • IPSISSIMUS
Tickets £1 at door • Licensed Bars • 5.30 till 12
Enquiries: Grays Thurrock (0375) 2827

LONDON CONCERT FOR CONVENTION

FAIRPORT CONVENTION is set for its first concert date since May when it stars at London's Royal Festival Hall on Wednesday, September 24. This will mark the concert platform debut of the group's two new members, Dave Mattacks and Dave Swarbrick.

info says Genesis is a force for good.

You don't need to take anybody's word for it, you can go and listen and form your own opinion—I think 'From Genesis to revelation' is the best album to be made by a young English group in ages. Miles ahead of it's time and also downright enjoyable to listen to. The number is SKL or LK 4990.

ROY ORBISON'S new single is a completely new departure for him. He generally records his own songs, but 'Penny arcade' is by an English songwriter, Sammy King. It's a zippy, up-tempo number, full of the fun of the fair, and in spite of the change of style the vocal is utterly Roy. This is great for anyone who was ever bitten by the one-arm bandit bug, and should add to Roy's already vast horde of devoted fans. The number is HLU 10285 London.

JACK BRUCE IS NOW WAITING FOR

LES REED is a busy man, writing and arranging and producing and things. Fortunately not too busy to make records himself. His latest single is a song he co-wrote with Geoff Stevens titled 'Rain of love'. It's a lovely slow sad ballad and he sings it with great sensitivity. On Chapter One, the number is CH 108.

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THE WHO
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LP PAGE—edited by ALLEN EVANS

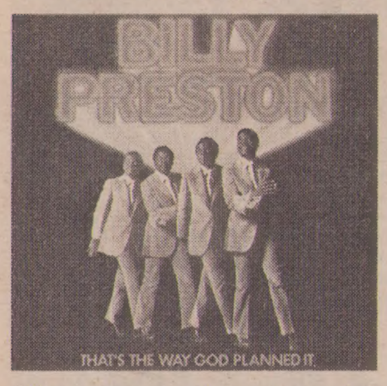
JOYOUS GOSPEL FROM BILLY PRESTON

BILLY PRESTON: THAT'S THE WAY GOD PLANNED IT (Apple, stereo SAPCOR 9; 37s. 5d.)

PLENTY of joyous gospel singing here from young Billy Preston, who was brought up on it with such groups as Mahalia Jackson's and Clara Ward's.

The Way God Planned It, Billy's first British single hit, is given a long airing, parts one and two merging into an exciting experience, and in Morning Star, he thumps out that church hall piano sound and sings the hymn-like song with great zest. Most joyous, however, is Everything's All Right.

Billy gets into a rhythmic kick on **Bob Dylan's** She Belongs To Me, with his girl backing group really going to town, as they do in Keep It To Yourself. I liked



Billy's free-wheeling organ playing as much as his bluesy voice, and the way he builds things into emotional climaxes. **George Harrison** produces this fine album, except for three tracks by **Wayne Schuler.** AE.

Other titles: Do What You Want, I Want To Thank You, It Doesn't Matter, Hey Brother, What's About You, This Is It.

COUNTRY TWITTY

CONWAY TWITTY: DARLING, YOU KNOW I WOULDN'T LIE (MCA mono and stereo MUP 386; 37s 6d.).

If you still associate **Conway Twitty** with rock and roll, this album will be a surprise. Here is **Conway Twitty,** the country singer. He is a respected artist in America in that field now and, upon listening to this LP, it's easy to see why. Sound Of An Angel's Wings has all the heartbreak and misery of traditional country music — it's about a girl who dies under a train looking for her ring.

As a contrast, Ballad Of Forty Dollars is a toe-tapper with some fine guitar-picking and some amusing comments on a funeral. Back to the gloom and despondency of a man's son who is about to be hung on Papa Sing Me A Song, which includes a sad and moving recitation by **Carlton Haney,** then Conway's own composition about a gunslinger, Bad Man, Fast And Light. I also especially liked Table In The Corner, When The Grass Grows Over Me and Hungry Eyes. The **Jordanaires** do a sterling job backing Conway's highly satisfying singing both musically and vocally. **RG.**

Other tracks: Darling You Know I Wouldn't Lie, Window Up Above, Bad Girl, Kaw-Liga.

NEW ALBUM FROM MUDDY

MUDDY WATERS: AFTER THE RAIN (Chess mono and stereo CRL 4553; 37s 5d.).

UNLIKE a lot of blues albums currently being released, this one, by Muddy Waters, one of the all-time greats, is a recent recording and has people like Phil Upchurch (guitar) and Otis Spann (piano) among the musicians.

The blues don't seem to have changed much over the years, either in their concept or treatment and this 1969 collection is in the traditional vein.

I Am The Blues is a good opening track as it sums up the whole theme of the album. Rollin' And Tumblin' features **Muddy** on lead guitar and has some funky passages. It drives along with a whole collection of instruments complementing the brief vocal lines. Screamin' And Cryin' is a variation on the other tracks on side two which are similar in style — slow and heavy.

Instead, it is lighter and gives the musicians more of a chance to show their paces. The content of the album is good but the cover deserves some sort of award for repulsion — a slime-covered Muddy with a horrid toad clinging to his shoulder. **RG**

Other tracks: Ramblin' Mind, Bottom Of The Sea, Honey Bee, Blues And Trouble, Hurtin' Soul.

✱

KING CURTIS: BEST OF KING CURTIS (Atco stereo/mono 228 002; 37s 6d).

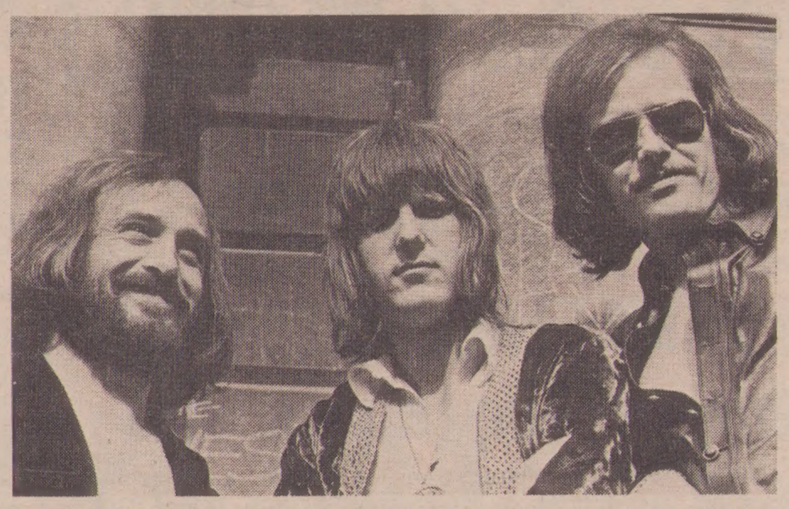
Yeah ! This is the stuff to give the troops. I'll be playing this very very fine album until the grooves on Side 1 meet those on the flip. **King Curtis** on saxophone, accompanied by a variety of sounds like strings, soul bands, Spanish guitar and a full orchestra, throws a whole new light on some recent and some not so recent big hits.

Harper Valley P.T.A., Ode To Billy Joe, Spanish Harlem, You've Lost That Lovin' Feelin' and The Dock Of The Bay come off best, but there is really not a single duff track on this LP, which sounds equally good first thing in the morning, or last thing at night.

Also a word of praise for the producers, **Tom Down, Jerry Wexler, Tommy Cogbill** and **Arif Mardin.** — **GC.**

Other titles: Soul Serenade, I Heard It Through The Grapevine, Memphis Soul Stew, Jump Back, Something On Your Mind, Makin' Hey, I Was Made To Love Her.

LP personalities BLODWYN PIG on page 14



The NICE (l to r) BLINKY DAVISON, KEITH EMERSON and LEE JACKSON.

BUFFALO SPRINGFIELD: LAST TIME AROUND (Atco stereo 228 024 37s 6d)

INTELLIGENT, beautifully packaged farewell album from the now disbanded Buffalo Springfield; Steve Stills and Neil Young having joined the Crosby, Nash and Stills aggregation.

Young, Stills and Richie Furay share most of the writing credits, all original material, while everyone in the group is capable of contributing a vocal.

The numbers are tuneful and handled with a rare degree of sensitivity. Arrangements are excellent. The whole gives the impression of a group at the height of its capabilities, which is maybe why they split to seek new pastures.—**NL.**

Titles: On The Way Home, It's So Hard To Wait, Pretty Girl Why, Four Days Gone, Carefree Country Day, Special Care, The Hour Of Not Quite Rain, Questions, I Am A Child, Merry-Go-Round, Uno Mundo, Kind Woman.

BRIAN BENNETT: THE ILLUSTRATED LONDON NOISE (Columbia Studio 2 Stereo, TWO 268; 37s. 6d.)

Some fascinating sounds here, arranged in the main by ex-Shadow's drummer **Brian Bennett,** aided in production by **Norrie Paramor** and **Nick Ingram,** Brian also takes four composing credits. Some of our best instrumentalists take part — **Alan Hawkshaw** and **Jim Sullivan** on organ-piano, **Ritchie Tattersall** on guitar, **Harold McNair** on flute and **Herbie Flowers** on bass. There are other instruments, too, as needed. On the twelve non-vocal tracks, you'll find many tone patterns and fascinating breaks, as in Just Lookin', Soul Mission and Ticket To Ride. Good listening at all times. **AE**

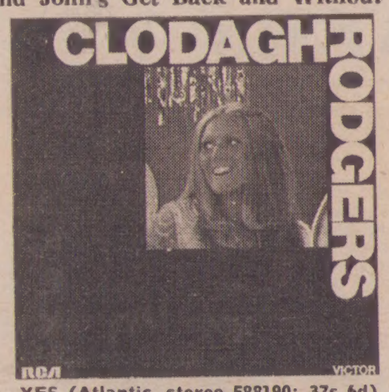
Other titles: Love And Occasional Rain, I Heard It Through The Grapevine, Chameleon, Wichita Lineman, General Mojo's Well-Laid Plan, In The Heat Of The Night, Take Me In Your Arms And Love Me, Rocky Raccoon, Air.

CLODAGH'S VARIETY

CLODAGH RODGERS (RCA Victor stereo SF 8033; 37s. 6d.)

A ROUSING mixture of country, rock and big-voiced ballad is offered on this first album since Clodagh's big single hit, Come Back And Shake Me, which is one of the 12 tracks here. Similar to it in uptempoed gaiety is Paul and John's Get Back and Without The One You Love.

I liked the milder rocker, Captain Of Your Ship, and her best country efforts are I Will, and I Am A Fastasy. Only criticism is that she sometimes overtaxes her voice on high passages, but that is very infrequent. Track that really got me going was Madeleine Off His Mind, a cute, catchy, well sung song, one of seven written by **Kenny Young** for the album, which he has also produced. Arrangements are above average and from **Ian Green, Johnny Arthey** and **Reg Guest.** Very attractive LP. Good girl group vocal backing and instrumental support is top class. AE



Other titles: Under The Broadwalk, Arizona, The Colours Are Changing, Together, Tuesday Afternoon.

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CHAMPION JACK DUPREE: SCOOBY DOOBY DOO (Blue Horizon, 7-63214; 37s 6d)

Soft-voiced veteran **Dupree,** a blues-folk man from way back, sings in his own slow, rhythmic style I Want To Be A Hippy, with amusing lyrics, and goes on to amuse further with Grandma (You're A Bit Too Slow), Who Threw The Whisky In The Well, and Stumbling Block. He pours sentiment into Old And Grey and other numbers, all backed in a lively jazz mood by hand-picked British musicians under **Terry Noonan.** — **A.E.**

Other titles: Puff Puff, Blues Before Sunrise, I'll Try, Going Back To Louisiana, Ain't That A Shame, Postman Blues, Lawdy Lawdy.

YES (Atlantic, stereo 588190; 37s 6d)

Pleasant vocalising in the falsetto style by this forceful sounding quintet comprising **Bill Burford** (drums), **Tony Kaye** (organ), **Peter Banks** (guitar, vocals), **Chris Squires** (bass, vocals) and lead singer **John Anderson,** who has five composing credits. The words are printed inside the sleeve. The boys put a lot of light and shade into their music, and can belt it out or keep it smoochy quiet and jazz-like, as in I See You. Another track I liked was **Lennon-McCartney's** Every Little Thing. Vocally they are sound, but when it comes to producing intricate and vital music they are a cut above the rest of the pack. Should hear more about this group. Yes we should! — **A.E.**

Other titles: Beyond And Before, Yesterday and Today, Looking Around, Harold Land, Sweetness, Survival.

NICE WORK AND YOU CAN GET IT

NICE: THE NICE (Immediate mono and stereo IMSP 026; 38s. 6d.).

ANYONE who doubts that the Nice have done more to advance the musical side of pop in this country in recent years has either never heard the group or is a fan of the Love Affair.

Unbelievers now have the perfect opportunity to reconsider their misbelief with the release of the Nice's third album.

Recorded half "live" at New York's Fillmore East and half in the studio, it is a near-perfect example of what good pop music is all about. I'll deal first with the "live" side because of it's importance. The recording is amazingly good and the quality is a tribute to the club's acoustics and the engineers' skills.

Rondo 69 must be the fastest version ever recorded. The pace is incredible and though the number is familiar to most people, here is a new look at it. All the Nice's musical "tricks" are included, as they are on the epic version of She Belongs To Me. I'd love to hear what Bob Dylan has to say about this treatment of his song.

It begins softly, the organ being almost inaudible in its church-like tone, then explodes into a heavy and harsh sound. The alternate soft and loud sections are intriguing and the number runs for over half of the side and deserves high praise. Most ambitious.

Lee Jackson's throaty voice which can be at times violent and at others almost peaceful is suited to Azrael Revisited, which he co-wrote with **Keith Emerson** and which was a "B" side in its original form. Keith plays piano and there are lots of dramatic highlights and nice drum break from **Blinky Davison,** which leads into an effective bass and piano part. It becomes quite jazzy later on. I'm told that Azrael is the mythological angel of death!

Hang On To A Dream, the **Tim Hardin** number, was considered as a single at one stage. Recorded with a choir it is not the sort of thing usually associated with the Nice, but it's very effective and a pleasant change. Certainly an album that's going to pin back a good many ears — and rightly so. **RG.**

Other tracks: Diary Of An Empty Day, For Example.

CARL PERKINS' GREATEST HITS (CBS stereo 63676; 37s 6d).

A rousing rock collection of some of the songs that **Carl Perkins** helped to make famous, like Blue Suede Shoes, Mean Woman Blues, Honey Don't, and Restless. The sleeve notes are by **Johnny Cash,** who calls Carl his brother and tells how they grew up together, but there is nothing to tell you when the tracks were recorded. Anyway, Perkins gets a good rhythm going and lets you hear every word. The band behind him is of the high country standard one expects from Perkins associates. **AE.**

Other titles: Match Box, Turn Around, Folsom Prison Blues, Daddy Sang Bass, Boppin' The Blues, That's Right, Your True Love.

✱

NRBQ (CBS, stereo 63653; 37s 6d)

A versatile group, which is equally at home rocking our **Eddie Cochrane's** C'Mon Everybody as producing eery sounds a la the Moody Blues in Rocket Number 9, or reproducing the earthy blues of **Brownie McGee** and **Sonny Terry** on C'Mon If You're Comin'. In all they give you 14 tracks, ten of which are written within the group by **Terry Adams** (keyboard, vocals) and **Steve Ferguson** (guitar, vocals). The rest of the crazy-looking outfit is **Frank Gadler** (vocals), **Jody St. Nicholas** (bass, vocals) and **G. T. Staley** (drums). They don't seem to take themselves too seriously and give the impression of having a good time, specially when doing the jog-trot Kentucky Slop Song. I liked them. — **A.E.**

Other titles: Ida, You Can't Hide, I Didn't Know Myself, Stomp, Fergie's Prayer, Mama Get Down Those Rock'n'Roll Shoes, Hymn No. 5, Hey Baby, Liza Jane, Stay With Me.

UNDER A POUND

THE latest batch of RCA International (Camden) releases, priced at 19s 11d, includes original records of **GLENN MILLER** and his **ORCHESTRA (INTS 1019),** ten tunes including Nearness Of You and My Blue Heaven . . . the Brazilian guitar serenaders **LOS INDIOS TABAJARAS (INTS 1003)** with "Songs Of The Islands," a Hawaiian medley and 12 tracks of it . . . On the symposium record **JUST A LITTLE BIT OF SOUL (INTS 1014)** includes **Johnny Nash** (I'm Leaving), **Sam Cooke** and the **Exciters** . . . Country songs are sung by the strong-lunged **DON GIBSON (INTS 1024)** — Foggy River, After The Heartache, It Makes No Difference Now included in the 10 tracks . . . Good piano playing comes from **PETER NERO (INTS 1018),** with If Ever I Would Leave You as a standout of the 11 tracks . . . and finally for the connoisseurs there is **BENNY GOODMAN (INTS 1021)** with some of his top vocalists singing — **Ella Fitzgerald, Johnny Mercer, Jimmy Rushing, etc.**

✱

CHICAGO TRANSIT AUTHORITY (CBS stereo 66221; 43s 9d)

A band known as CTA for short in the States, comprises of seven Chicagoans — **Robert Lamm** (keyboard, lead vocals), **Peter Cetera** (bass, lead vocals), **Terry Kath** (guitar, lead vocals), **Walter Parazaider** (woodwinds, back vocals), **Daniel Seraphine** (drums), **James Pankow** (trombone), **Lee Loughnane** (trumpet, back vocals). They play long tracks — 12 on this double LP, and give the instrumental part as much play as the vocal, taking about four minutes to get to the words on Poem 58, for instance. They produce driving music, full bodied with the wind instruments merging with the stringed, and write most of their own material with Lamm the chief contributor. However, when using other composers they do a good job, as in I'm A Man by **Stevie Winwood** and **Jim Miller.** One track, of 57 seconds, is a recording of black militants chanting "The Whole world's watching" at the Democratic Convention in Chicago, August 29, which goes into their Someday number, which forecast better days and brings back the chant at times, a very impressive protest song. And their 15 minute track, Liberation, was recorded live and is uncut, a real hoedown bit of way-out music. — **A.E.**

Other tracks: Introduction, Does Anybody Really Know What Time It Is, Beginnings, Questions 67 and 68, Listen, Free Form Guitar, South California Purple.

WHO'S WHERE

WHO'S WHERE
Week beginning Aug 22
ONE NIGHTERS

WHO: Shrewsbury Music Hall (22)
VANITY FARE: Birmingham Cedar and Rebecca's (22), Newark Football Club (23).
MARMALADE: Bournemouth Pavilion (22), Weston-Super-Mare Winter Gardens (23)
THUNDERCLAP NEWMAN, PRETTY THINGS, CHICKEN SHACK: Burton Constable Hall, near Hull (22)
THUNDERCLAP NEWMAN: Birmingham Mothers (23)
AMEN CORNER, WHO: Marquee Pavilion, Grays, Essex (23)
KINKS, WEBB: Hull City Hall (23)
BONZO DOGS: Eastbourne Winter Gardens (23)
DONALD PEERS, BACHELORS: Blackpool Opera House (24)
CLODAGH RODGERS: Blackpool ABC (24)
EDGAR BROUGHTON BAND, BARCLAY JAMES HARVEST: Hull East Park free concert (24)
KING CRIMSON: London Inst of Contemporary Art (26)
CABARET
SAMMY DAVIS: Talk Of The Town for 10 days (from Aug 25)
SCAFFOLD: Edinburgh Festival (from Aug 25)
KIKI DEE: Stockton Fiesta for one week (from Aug 24)
Summer Seasons
KEN DODD: Bournemouth Winter Gardens
BACHELORS: London Victoria Palace
DES O'CONNOR, ROCKIN' BERRIES: London Palladium
CILLA BLACK, ROY CASTLE: Blackpool ABC
VAL DOONICAN: Blackpool Opera House
FREDDIE & DREAMERS: Blackpool South Pier
FRANKIE VAUGHAN: Bournemouth Pavilion
BARRON KNIGHTS, DONALD PEERS: Skegness Pier
MAX BYGRAVES: Torquay Princess
ENGELBERT HUMPERDINCK: Great Yarmouth ABC
KATHY KIRBY: Paignton Festival Theatre
SOLOMON KING: Jersey Water Splash Theatre
SUSAN MAUGHAN, PETER GORDENO: Brighton Dome
VINCE HILL: Great Yarmouth Wellington Pier
MALCOLM ROBERTS: Brighton Palace Pier

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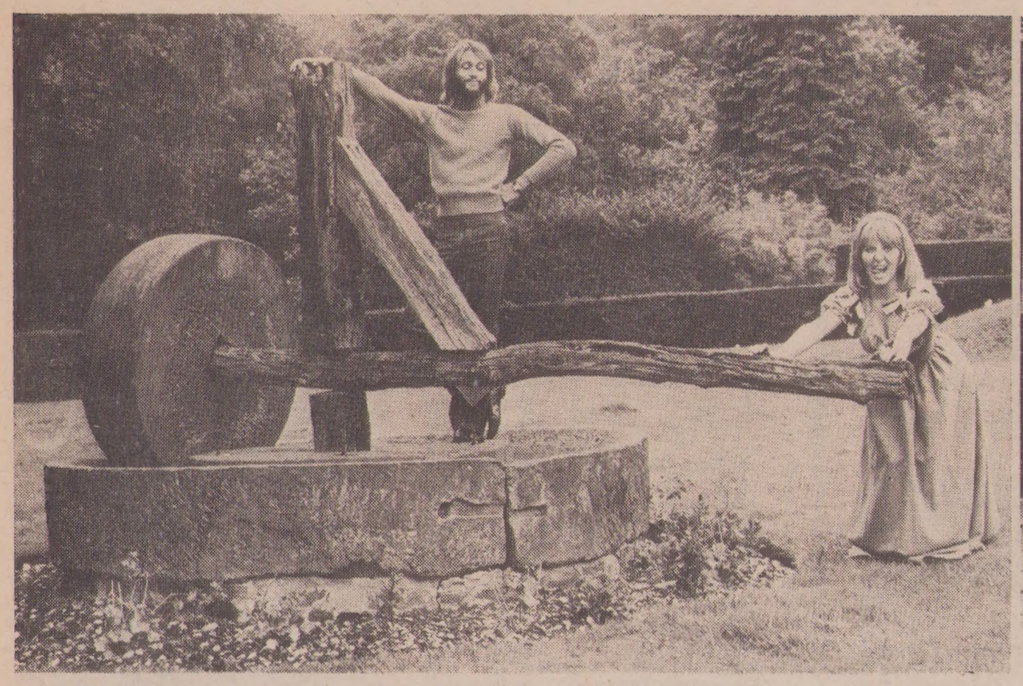

That's the way to treat 'em, MAURICE. Lovely LULU is being put to work grinding out the corn as SQUIRE MAURICE acts as overseer.

MAURICE GIBB AND LULU seem to find NME's RICHARD GREEN's coaxing of one of ROBERT STIGWOOD'S dalmatians funny. Wonder why?

Baby BEE GEE ANDY asks big brother BARRY if he can ride on the small Honda, but Barry isn't sure about the machine's safety during a break in filming.

DAVE DEE doesn't seem to be having much trouble chatting up actress SUE AVERY who plays his tear-away bird in "Every Home Should Have One."

BEE GEES, LULU, DAVE DEE IN THE FANTASY WORLD OF FILMS

THERE'S a world of difference between the Bee Gees and Dave Dee, yet the films both are making have one big thing in common: fantasy. While the group's movie is strictly in that vein, Dave's has certain imaginary sequences featuring that ace comedian, Marty Feldman. In the past two weeks, I have been, with photographer Stuart Richman, to both sets and discovered quite a few interesting facts.

words: RICHARD GREEN
pictures: STUART RICHMAN

Like, in addition to the Bee Gee and Lulu, Sammy Davis Jnr., Vincent Price and Eleanor Bron have actually shown keen interest in appearing in "Cucumber Castle"; Dave Dee has had no difficulty with his first screen part; a Simon and Garfunkel hit is featured in the Gees' film: Dave wants to go into rep for a while.

Dave plays the part of Ern, described as "the oversexed leader of a motor cycle gang." In one sequence, Marty imagines himself in that part while Dave talks over the action.

"It's difficult to say whether I've gained much experience from a part like this because you're playing a young yob—which with some people is not difficult!" said the forthright Dave.

"Basically you're the age of the part you're playing and you're aware of the way the person behaves. In rep, one week you would be a vicar, the next week a murderer and the next a JP or something which you never are in real life.

"I think I'd like to go and do a few months in rep somewhere. I feel that, above all things, this will iron out a few of the pits that there are going to be with me through not being an actor."

So from British Lion's "Every Home Should Have One" to the BBC-TV musical "Cucumber Castle" which is being filmed in the splendour of manager Robert Stigwood's Stanmore mansion.

Barry, looking much taller and slimmer than I imagined him, approached bearing a cup of tea and told me: "The film is a colour fantasy that will run for an hour, or maybe a bit longer, say an hour and a quarter. We have a budget of £40,000.

"It began as a fairy tale a year ago when I began writing it, but now it's become a classic. It's about the King of Cucumber and the King of Jelly whose countries are always fighting each other but there's not allowed to be any bloodshed.

"This is my way of saying 'wipe out war.' The governments should do the fighting, not the people."

Maurice and Barry have written most of the music for the film, a notable exception being Paul Simon's "Mrs. Robinson." Lulu sings the number and was shooting it on the day I visited the set.

What struck me most was her marvellous facial expressions. She really gets better every time I see her and I think a number of people will be pleasantly surprised.

Dave's film should be ready for release in January or February and the Bee Gees' late this year. Two events worth waiting for.

Comedian MARTY FELDMAN discusses a point with DAVE while small fans admire the motor cycle. Producer NED SHERRIN is on the right in the background.

Nellum Nek Penpoem on...

ENGELBERT HUMPERDINCK

Put an Engel and a Humper,
With a Dink, all in a jumper;
Or put a Humper and a Dink,
With an Engel, dressed in pink;
Then mix them up and make them jump;
Bumblebee Dinglebert, Humpety Dump!

TOM JONES

Tom Jones, rubber bones,
Voice of supersonic tones,
Extracting cheers from old dears
Gasping near the microphones.
Tom Jones gave a shout,
And all their handkerchiefs came out.

DEAN MARTIN

Dino at the vino,
Dino at the rum,
Dino at the whisky,
Acting like a bum.
Dino gives the message,
Out the guitars come,
And out again a glass of scotch,
As Dino starts to hum.
Dino acting tipsy?
No, sir — not a bit!
He's really merely quipsy —
He's made another hit!

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Nilsson "Maybe" RCA 1864

New Overlanders
"These Are Not My People"
RCA 1861

A picture our Hollywood correspondent ANN MOSES cherishes — with ELVIS PRESLEY at the recent Press reception, where she interviewed him for NME.

Tanglewood Festival features the Who

IT'S been very hard keeping up with the run of summer music festivals in this country. The U.S. is so enormous that it all boils down to catching what you can, where you can and when you can.

Undoubtedly, the most important festivals on the East Coast have been Newport, Atlantic City, Tanglewood and Woodstock which, over a period of three months, have been more responsible for bringing acts here in huge quantities than possibly all the east coast promoters with individual dates over a year.

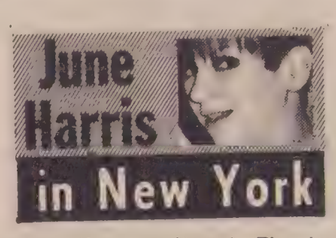
They've been successful even with their moments of tension. And, more important, they've grossed loads of bread for both acts and those with enough nerve to stage these massive spectacles in the first place.

Last week I attended Tanglewood. Certainly it's the prettiest site of all the bashes, being the summer home of the Boston Symphony orchestra.

The town of Tanglewood is the closest I've ever seen to one of those glorious English villages nestled in Surrey, only it's just inside the Massachusetts state line.

The concert bowl is under a shell and I don't know how many the auditorium holds normally, but for this occasion, organised by the Fillmore's **Bill Graham**, and featuring the **Who, Jefferson Airplane** and **B. B. King**. There were 25,000 music fans, who were so well behaved you would have thought they were on a peace march.

Reviews of the festival are hardly necessary. Give an act a good atmosphere with a great feeling of warmth and they'll return the compliment. The important point is that if all festivals could be the same way that Tanglewood is — there's still one more concert to go — they would all become permanent, annual events. And just think what an encouragement that could be!



Canned Heat kicked off a series of four concerts being held at the Bridgeport, Conn. Music Theatre and the Kennedy Stadium. Among the other acts scheduled to appear in coming weeks are **Blood, Sweat and Tears, the Fifth Dimension, Vanilla Fudge, B. B. King** and **Joe Cocker**.

The concerts are part of the Summer Musical Celebration, and being sponsored by the city of Bridgeport. Meantime, Carnegie Hall, which, as I reported last week, will play host to **Led Zeppelin**, is also planning to open its doors to more rock acts this coming fall. Promoter **Howard Stein** has reserved five dates to present the best in British and American rock acts.

No plans for England

I WISH I could report on a spate of American acts going to England, but as has been the case in the last two years, once again the fall will bring the usual flux of British acts across the Atlantic.

Blood, Sweat and **Tears** have, for the time being, postponed plans to visit England, but the **M.C.5**, now finishing up their first album in Detroit under the supervision of top rock scribe, **Jon Landau**, are ready, willing and able to go. **Crosby, Stills, Nash** have put their trip back to January, but the **Iron Butterfly** will be coming your way at the end of September.

And in exchange? Once again we have an exciting line-up of English acts ready to arrive in late September/October, some for unprecedented dates, like the entire week the **Who** will do at the Fillmore East starting September 29, prior to appearing on the **Ed Sullivan** Show (with Raquel Welch) on October 5, and then going out on a coast to coast tour which will bring them huge financial rewards.

Led Zeppelin, just awarded their first Gold Disc, will open their three-nad-a-half week fall tour with a date at New York's Carnegie Hall on October 17. Outside of **Donovan**, I have a feeling that the Zep will be the first English rock act in the Hall since the ill-fated concert by the **Rolling Stones** in 1965, which resulted in a ban on all hard rock performances. Donovan, hardly heavy, but very beautiful, was the last British contemporary performer at Carnegie.

Incredible **Jethro Tull**, beginning to work up the same following here that they have in England, will come back into the country on November doing (among other engagements on their six week tour) a date with **Joe Cocker** at the Fillmore East.

Joe, who has an enormous reputation on the West Coast, will open his next tour at the Hollywood Bowl on October 4 with **Canned Heat**; and the **Bonzo Dog Band** will arrive at the end of September for an eight week tour.

That's so far. I haven't yet reckoned with the possibility of an early return by **Blind Faith**, who have qualified for a Gold Disc with their first album within a week of release (sales are now over 500,000); or **Noel Redding's** Fat Mattress . . . or that **Hendrix** might get a new group together . . .

AMERICA CALLING

Diana Ross sponsors group of children

DIANA ROSS introduced her proteges last Monday night to 350 invited guests at Beverly Hill's private Daisy Club. The Jackson Five is the group's name, of which eight-year-old Michael Jackson is the lead singer and centre of attraction!

The group is made up of five brothers from Gary, Indianana, ranging in age from 8 to 16. Michael has been singing since he was four. They appeared in concert on the **Supreme's** show, "Saturday Night At The Forum."

ENSEMBLE A HIT!

●Seen at Hollywood's famous Troubadour last week — a group sure to really go places. Remember the name: The **New York Rock And Roll Ensemble.** You're going to hear lots more about these five guys, whose music tore into the jaded crowd of Press people and had them up on their feet cheering for more!

Their fantastic blending of classical and rock had everything to do with the different backgrounds of the guys in the group. **Dorian Rudnytsky, Michael Kamen** and **Martin Fulterman** studied at the world-renowned Julliard School of Music and supply the classical background. Contributing the rock ingredients are two self-taught musicians, **Brian Corrigan** and **Clifford Nivison.**

These five don't dress alike or look alike. Each is as different as **Bach** from the **Beatles.** But when you hear them perform their own compositions and arrangements, you know that the unusual sound they've come up with is here to stay!

ANN MOSES
Editor of 'Tiger Beat'
in Hollywood

●Rumour has it that **Blind Faith** will be breaking up following its American tour . . . **Bruce Palmer,** former bass guitarist with the **Buffalo Springfield,** has joined **Crosby, Stills, Nash** and **Young.** The group opened Monday at Los Angeles' **Greek Theater.** . . . **Tom Jones** arrived in town last week and began taping the first six of his TV shows for fall . . .

The **Chambers Brothers** begin their second European tour on August 26. In addition to Denmark, Sweden, Germany and England, the Brothers will also do concerts on the French Riviera, as well as in Austria, Holland, Belgium, Switzerland, Italy and Israel. They are due to arrive in England November 1 . . . When **Nancy Sinatra** follows Elvis into the International on her show will be the **Osmonds,** the singing brothers once on the weekly "**Andy Williams** Show" . . . Currently in the International lounge are the **Ike** and **Tina Turner** Revue.

MY REQUEST CAUSED ONLY HITCH AT

Love Affair's debut in Club Cabaret

"WE haven't done any cabaret before," said a slightly anxious Steve Ellis to an expectant first night audience at Wetheralls Club in Sunderland last Sunday. It was by way of an apology, thus making the Love Affair the first group I've seen to make excuses before their act had begun!

by Gordon Coxhill

But he needn't have bothered. Thirty-five minutes later, the audience (including myself), could have been excused for thinking Steve, Rex, Mick, Morgan and Mo were old hands at entertaining the scampi and chips set.

The usual young girls were at the front, sighing, screaming a little, but mostly watching in silence, with their eyes and mouths wide open. Looking around at the old 'uns, from 18 up to about 50, there didn't seem to be a single person paying more attention to the bar than to the stage.

The Love Affair's performance, which really does get better and more ambitious all the time, was necessarily a little more restrained than their ballroom shows, but if it lacked in visual excitement, the group more than made up for it with a good selection of songs, powerful singing from Steve, and a brand of musicianship from the others well in advance of their years.

Hit opener

They kicked off with their current big hit, "Bringing On Back The Good Times," which brought screams and claps from the 'teenies' in the audience. Then another record, "Day Without Love," which strangely doesn't suffer at all without the brass and strings.

And then a surprise — "Old Man River," which Mick Jackson announced by saying "Here's a song by Paul Robeson, who is now sadly dead"!

Sorry Mick, you'll have to cough up with the five pounds next time I see you. Paul Robeson is still very much alive.

But never mind, the arrangement of the song was great and the rendition better still. Steve enjoys singing this type of material and judging from the reception "Old Man River" got, so did the audience.

At this stage in the show, it struck me that Steve or any other of the group, could have said a bit more to the audience, instead of merely introducing the numbers. Steve seemed almost embarrassed about chatting between numbers, but Mick and Rex would do well to say a few words of welcome, tell a story or even crack a joke. But this was their first ever cabaret night (they had appeared at Stockton Tito's earlier in the evening), and with a little thought about the chat, they could easily make a first rate club draw.

But on with the show, and "I Don't Know Why," a hit for Stevie Wonder a couple of months ago. If I had closed my eyes, I could well have thought Steve was coloured, like Stevie. Then into "One Road," the mini-hit that should have been a No 1.

What followed next was a bit of a mix-up, but as I was partly responsible, I can't be too critical. I asked Steve to include "I Believe It To My Soul," the Ray Charles song that has become a highlight of the Love Affair's act in recent months.

While Steve had a quick word with Mo, he asked Mick to say a few words to the audience. Mick thought he was meant to introduce the next number, so he announced "Something's Gotten Hold Of My Heart".

Other ideas!

Steve had other ideas! "We've got with us tonight," he said, "a member of the Press, Gordon Coxhill, of the New Musical Express. He's known us a long time and knocks about a bit with us and as he's asked us to do 'I Believe It To My Soul' we're gonna do it now."

Mick looked rather perplexed for a few seconds, but into the soul number they went. Rex's guitar working well; Mo, head buried behind his cymbals, bashing hell out of his drums; Mick staring at the floor and giving out with pounding bass; Morgan, tongue between his teeth, oblivious to all but his music.

And Steve, mike just a couple of inches from his mouth, closing his eyes, fist clenched tightly and singing as much for himself as anybody else. I was sorry when it ended. I think the number is going on their next album. Hope so.

More screams for "Something's Gotten Hold Of My Heart," which came out a cross between versions by Gene Pitney and Terry Reid. Again this is scheduled for the LP, which I'm told is still a few months away from a release date. More well-deserved applause, and then Steve's mike was passed to Mo to introduce the final song, "Everlasting Love," which started it all for the group about two years ago. It was all over too quickly for the audience, whose shouts for more had to go unrewarded because the boys had exhausted their time limit.

LOVE AFFAIR (l to r) REX BRAYLEY, MICK JACKSON, MO BACON, MORGAN FISHER and STEVE ELLIS.

BLACKPOOL IS SWINGIN' AT GOLF

IN Blackpool summer show circles, you're not in the swing if you haven't got the golf bug. I went up there (writes NME editor Andy Gray) to see if Val Doonican really can hit the ball as far as it seems he does during the introductory shots of his TV series or with Roy Castle in the golf song in one of Roy's recent TV shows.

I partnered Val, the low handicap man off 7, against Roy and Freddie Garrity, of Dreamers fame, and soon found that the pace was a hot one. Val hits a long ball off the tee, has a nice touch to his pitching and putts with the accuracy of a computer, holing, for instance, for 2, a forty-footer at the ninth on the Old Links, St. Annes, which is the Vaudeville Golfing Society's course.

Roy is a hot 10 handicap, and Freddie a most useful 11, so at 12 I found myself the high man. However, thanks to birdies by Val, we ran out winners with four holes to go, so there was half stakes (ten bob) on the bye, which Roy and Freddie won in convincing style, so all went home happy.

All-rounder

Roy is a good all-rounder and played the last four holes like a pro, while Freddie is the best chipper I've ever seen off his handicap. But as he said: "My chips may be okay but my fish isn't so hot." Val needed two 5s for a 75 gross, but had to settle for a 78, a poor round for him at St. Annes, but a good score in anyone's book.

Also on the course last Friday morning were comedian Harry Worth playing singer Robert Earl; and several backing musicians from various shows, including Ray Fernandez and Jimmy Currie; comedian Ray Fell, and Jack Marks from the circus. Even Cilla Black is keen on golf. She was told by Gary Player that she had a natural swing and would do well if she took it up. Husband Bobby Willis is not too keen, though. He doesn't want to be a golf widower.

VAL DOONICAN swings away his repressions on the first tee at St Annes Old Links and from his look, he's pleased with the drive.

Val Doonican's wife, formerly stage personality Lynette Rae, is taking lessons at Blackpool. Val is pleased about this, thinking perhaps he can win back a bit of the housekeeping from her!

Playing golf with the stars is always enjoyable, specially when you find such a comedy team as Doonican and Castle. Typical repartee: Val: I have a ping-putter and I must say my putting's quite good. Roy: I have a pong-putter—my putting stinks!

FREDDIE GARRITY is in rough trouble and enjoying his plight are (l to r) VAL DOONICAN, ROY CASTLE, ANDY GRAY and ROBERT EARL. (Pictures by Newspix, Blackpool).

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EQUALS ARE A 'BOUNCE BACK' GROUP

SOME groups have a smash hit and then vanish from the face of the earth. Others have one hit now and again, and again and again and again. Yet a third bunch have a love-hate relationship with the charts, having one hit followed by a miss or two, then bouncing back with a highly successful disc, only to disappear for a further six months.

BY GORDON COXHILL

One group who without a doubt come into the last category are the Equals, Eddie Grant, Derv and brother Lincoln Gordon, Pat Lloyd and John Hall. Five ultra-friendly people who accept their lot, and even enjoy it.

Since "Baby Come Back" went to No. 1 early last year, the Equals have had very mixed fortunes chartwise, but their latest attempt, "Viva Bobby Joe" is shooting up the charts, a fact which, needless to say, enlarges Eddie Grant's ever-present grin to enormous proportions.

"The record started selling so quickly," he told me earlier this week, "that it took everybody by surprise. The factory that presses our records had gone on holiday and there was a danger that there would be a shortage for the shops.

"That would have been funny wouldn't it? Here we are with a record that people want, and they couldn't even buy it. We couldn't allow that to happen so we went down to the factory in Dagenham and helped ourselves.

"It really feels great to have another record in the charts. Apart from anything else, it's a big morale booster, and if we ever felt we were slipping away, which we don't, seeing 'Bobby Joe' at No 15 makes us a lot happier."

The outstanding feature of the Equal's music is that it is designed to make everybody else feel a lot happier. And while Eddie and the boys realise they can't please all the people all of the time, they're not going to stop trying.

"Yessir," beamed the lad, who looks like an ice cream cornet from a distance, his brown body, topped with a creamy barnet.

"We are basically happy people in the group, and that is reflected in the songs we write, and our live shows. As you know yourself, we keep up a fairly hectic pace on stage, and don't usually include more than one slow number.

"Our aim is to take the audience right out of itself for the forty minutes they are with us. We make them laugh, dance, clap their hands, and generally feel they are part of the act."

Sign of success

"If they leave the dance hall feeling good, then we have succeeded, and they'll come back next time. We are quite proud of our little act, you know. We've worked hard on it, and that work is being rewarded now."

Anybody who hasn't seen the Equals on stage should remedy that, they are one of the few groups who feel they are entertainers, and who go all out to give value for money.

I asked Derv Lincoln, the group's lead singer, and first rate comic to boot, how long they would record only their own material.

"As long as we've got suitable material to record, and until we find a song that we think is better than the stuff we are writing," was his reasonable reply.

"Eddie writes most of the numbers, perhaps with a bit of help from one of us, but there's no danger of the songs getting samey.

"I write, and Lincoln writes, and I think Pat and John are getting down to it as well. So there shouldn't be any shortage of material for quite a while.

"I know there are people who decry us for our records and say they aren't worth the material they are made of, but as Eddie said, we aren't trying to put across any message or educate anybody. We like to think our records are good for dancing, cheerful, and musically as good as we can make them."

The one exception to the Equals' "happy" songs, is "Give Love A Try," which Eddie wrote some time ago. "A group called Black Velvet are recording it this week," said Eddie, "and they are changing the title to 'Peace And Love Is The Message.' They've asked me to play guitar on the session, and I'm taking that as a great compliment.

There's always a danger, even if they're as happy as the EQUALS, of groups splitting. 16-year-old SUSAN DYER from Harlow, Essex, decided it wasn't going to happen to her favourites so she came up with the novel, if slightly impracticable idea, of sewing all their trouser legs together. We shudder to imagine some of the complications but the boys don't look as if they're too worried. Holding the five-into-one trouser are DERV GORDON, EDDIE GRANT, SUSAN DYER, PAT LLOYD, JOHN HALL and LINCOLN GORDON.

Like Lennon's

"The message in the song is very much the same as John Lennon's 'Give Peace A Chance.' I wrote my song before John, and I think there is room for another record with the same feel to it."

Even while the group enjoy a yo-yo sort of affair with the charts in Britain, their popularity on the continent, particularly Germany, remains constantly high.

"Germany is a much bigger singles market than Britain now, so we don't really have to worry about records here, but we do.

"It's nice to have hits in your homeland merely because we like to think our own kids are enjoying the sounds we are making."

Well said Eddie, and viva the Equals!

JANE SIGHS HER WAY TO CHARTS!

IT'S all very well for people to scream and shout that the BBC won't play their records enough, thus giving them no chance of becoming hits, but Jane Birkin and Serge Gainsbourg haven't had a single airplay of "Je T'Aime . . . Moi Non Plus" which enters the NME chart this week.

One of the most pleasant interviews this year — if not ever—was going round to Jane's house in Chelsea to see one of the dolliest dishes on the scene. She really is as attractive as her pictures make out and she's got a personality to match.

We sat informally on cushions on the floor while her little daughter by her broken marriage to composer John Barry made pies out of coffee and sugar beside us.

"I met Serge when I went to France to audition for a part in a film, Jane recalled. "He was quite rude and I thought 'Pig.' What a horrible man.' Later, I realised that he's really very nice and his shyness is often mistaken for aggressiveness."

Anyway, Serge — heralded throughout France as a great poet, actor and songwriter — had written a song which he and Brigitte Bardot had recorded together, lucky man. Brigitte decided she didn't want it released and Serge asked Jane to do it with him.

"I jumped at the chance," she told me, "but the man from Philips said he wouldn't release it until we did an LP, so we did and the record came out."

It was immediately banned by French radio and almost as quickly got to No. 1 in the chart out there. It's not really surprising that it got banned as anyone who has heard it will agree.

But Jane doesn't find the record's content in the least suggestive or immoral.

"There's nothing unnatural about what's on the record, is there?" she asked. "And when you read the poem that the song comes from, it's really very moral. I don't think people are offended by it."

I must agree. It's certainly a lot milder than Max Romeo's current hit, and the tune is pretty. There is, though, going to be controversy surrounding it for a long time and it would be a pity if it spoiled the record's chances.

Twenty-two-year-old Jane and forty-one-year-old Serge are currently in Oxford making another film together and plan another album to follow the one which was released here a few weeks ago.

There's no news yet of a new single, but if word-of-mouth plus the hard work of Philips' Press officer, Nick Massey, work as well, we may well find another Jane-Serge record in the chart. Which will be a good thing. — **RICHARD GREEN.**

JANE BIRKIN and (inset) SERGE GAINSBOURG.

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LONDON'S most successful, long-running musical (over 1,145 performances) "Fiddler On The Roof" at Her Majesty's Theatre, looks like going on forever.

On Monday the third Tevye, the leading part, appeared in the person of Dutchman Lex Goudsmit. He lived the part and his strong singing voice won admiration immediately. He played the part in Holland, where he is a top star. He followed the high standard of Alfie Bass and Topol, the two former Tevyes, with ease.

According to tradition, there is a new wife for Tevye — Hy Hazell, taking her most serious acting part and doing it with great restraint and charm. The rest of the players are all perfectly cast and the show is as fresh as on first night over three years ago.

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TAIL-PIECES by the Alley Cat

FOLLOWING trouble in America **Arthur Howes** concerned about **Aretha Franklin's** availability for November tour here . . . . U.S. Gold Discs for **Johnny Cash's** "San Quentin" album: also single track, "Boy Named Sue" . . . . At Vegas International, **Tom Jones** received ten-minute ovation when introduced to audience by **Elvis Presley** . . . .

Despite national reports, **Bob Dylan** will not appear at London's Albert Hall . . . . According to friends, **Sammy Davis** will marry **Lola Falana,** who appeared with him in "Golden Boy" . . . . No British visit for **Creedence Clearwater Revival** until January at earliest . . . .

When playing days are over expect **Vanity Fare's Dick Allix** to join **Roger Easterby's** management company . . . . **George Martin's** AIR London firm launching new group the **Sweet** with a **Hammond-Hazelwood** composition . . . "Life" magazine preparing extensive **Stevie Winwood** feature.

Former **Animal Vic Briggs** signed as Capitol producer . . . Composer **Frank Loesser,** who died recently in New York, once a vaudeville pianist . . .Her husband **John Morris** and publicist **Chris Williams** deserve praise for **Clodagh Rodger's** success . . . .

Leslie Bricusse flew from Portofino for **Tony Newley's** Las Vegas Caesars opening . . . **Al Delory** producing/conducting **Glen Campbell's** first live album . . . A Gold Disc for U.S. sales of **5th Dimensions'** "Age of Aquarius" LP . . .

Is **Nancy Wilson** retiring? . . . **Marilyn McCoo** and **Billy Davis** of

5th Dimension married in Hollywood . . . Property settlement delaying **Mama Michelle's** divorce from **Papa John Phillips.**

Currently teamed at Hollywood's Cocoanut Grove: **Ray Charles** and protege **Billy Preston** . . . Constant companions: **Frank Sinatra's** ex-wife **Mia Farrow** and **Andre Previn** . . . U.S. Gold Disc for **Three Dog Nights'** "One," which missed here . . .

Pye chief **Louis Benjamin** hopeful of big improvement now that **Brian Gibson** (ex-Decca) and **Sid Gillingham** (ex EMI) handling press through **Chris Hutchins'** Enterprise . . . After **Peter Frampton,** will **Gary Taylor** be next to quit **Herd?** . . . Don't mention Everton FC to **Hollie Terry Sylvester** . . .

Inspired by **Equals'** hit, West Ham FC supporters now singing "Viva **Bobby Moore!**" . . . **Billy Fury** plans chain of fish and chip shops . . . Son born to **Anita Pallenburg** and **Keith Richard** weighed half a **Stone!** . . .

Gary Hamilton shortly to take over "Hair" lead from **Oliver Tobias** . . . Their road managers **Rod Shields** (lighting) and **Derek Whyment** (sound) essential for **Hollies** success says **Allan Clarke** . . . New **Barry Mason** song "Matthew" will help promote Road Safety Campaign . . .

Since Cornwall visit, is **Dave Dee** caravan enthusiast? . . . Pop photographer **Dezo Hoffman** lost all luggage on BEA flight to Yugoslavia . . . Film producer **Jerry Lewis** has 15 clocks in hotel room, yet orders early calls!

In spite of complete radio/TV bans **Max Romeo** and now **Jane Birkin-Serge Gainsbourg** have reached charts . . . **Hollie Tony Hicks** holidaying in Majorca with model **Jane Lumb** following one-nighter at Barbarella . . . Next

Two reasons why SAMMY DAVIS is looking forward to his forthcoming stint at London's Talk Of The Town are the stars of the earlier floor show, "Out Of This World," — NORMA TAYLOR and ANTONIA ELLIS. They greeted him at a Press reception on Saturday to herald his coming season, which starts next Monday for ten days.

Val Doonican BBC TV series in colour . . .

New home for **Don Partridge** near London Airport . . . How about **Oliver** waxing LP of **Lionel Bart** songs? . . . Acting roles for trumpeter **Al Hirt** and pianist **Bobby Troup** in "Number One," **Charlton Heston's** next film . . .

Infanticipating in February: **Jackie,** wife of **Adam Faith** . . . . "Record World" calls him **Christ Hutchins!** . . . How many calories in **Humble Pie?** . . . .

Impressions in **Dionne Warwick's** cabaret act include **Diana Ross, Pearl Bailey** and **Marlene Dietrich** . . . Divorce for **Keely Smith** and husband **Jimmy Bowen,** producer of **Frank Sinatra** and **Dean Martin's** records . . . Big success: **Anthony Newley's** U.S. night club debut . . .

Offer for **Engelbert Humperdinck** to guest-star on **Bob Hope's** U.S. TV show . . . **Richard Harris** hopeful of persuading **Peter O'Toole** to wax vocal discs . . . In **Ray Stark's** "No Strings" screen musical, **Rock Hudson** may co-star with singer **Barbara McNair**—protegee of late **Nat "King" Cole.**

According to German correspondent, **Dozy, Beaky, Mick** and **Tich** lucky to be a foursome now . . . Isn't **Family Dogg** getting a little too bitchy? . . . **Tony Barrow** now publist for **Tyannosaurus Rex, Pretty Things** and **Pink Floyd** . . .

Promising U.S. golfer **Chuck Montalbano** sponsored by **Glen Campbell** . . . Musical score for **George Peppard - Judy Geeson** "Executioner" film by **Ron Goodwin** . . . How about **Engelbert Humperdinck's** hit retitled for **Marmalade** "I'm A Butter Man"—or for **Dean Martin** "I'm A Bitter Man"? . .

NME POPWORD

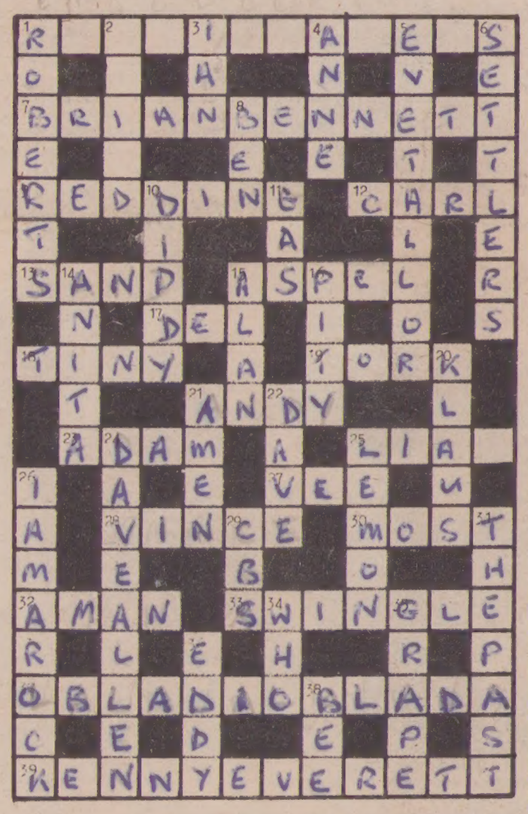
Compiled by Trevor Parks, Barton on Humber, Lincs.

ACROSS

1 Recorded "Lady Madonna" (6, 6)
7 Replaced Tony Meehan in Shadows (5, 7)
9 Fat Mattress member
12 A Move or Beach Boy
13 Pat wrote love letters in it
15 Sunday d.j.
17 "Keep Searchin" hit maker
18 Size of a Tulip lover?
19 Ex Monkee
21 Recorded same song as Pet Clark
23 Married Jackie Irvine
25 Kevin "King" ——
27 Ten Years After member
28 Former Bee Gee
30 Producer of Herman's hits
32 "What Is ——" 1, 3)
33 Les —— Singers
37 (2, 2, 2, 2, 2, 2) Need I say more!
39 Recently married d.j. (5, 7)

DOWN

1 Wanted the next dream with you
2 "Love ——"
3 Flutist
4 Miss Shelton
5 Manager of Mrs. Jeff Banks (3, 6)
6 2 boys and a girl
8 Former Drifter
10 Ken's people are this
11 Classical fuel?
14 She's not a Tina!
15 Not Rick of the Move
16 "Town Without —"
20 Was guitarist for Manfred Mann
21 End of Welsh hymn



22 Wrote "Dick a-dum-dum".
24 Irish comic (4, 5)
25 Fruity colour of pipers
26 Song dedicated to Gibraltar (1, 2, 1, 4)
29 Dylan's label
31 3 down were living in it (3, 4)
34 John Entwhistle's group
35 A Whale's favourite fruit
36 Duane/- - - - Arnold
38 Group with a sting?

Answers next week and here is last week's solution

ACROSS. — 1 (Roy) Hudd; 3 ("Hello) Susie"; 6 (Humble) Pie; 8 Airwave; 9 (Bill) Wyman; 10 ("Harper Valley) PTA"; 12 Asher; 13 Lena; 15 Drum; 16 P. J. Proby; 18 (Frank) Zappa; 20 Elmore James; 24 Jones; 25 Anita; 26 Edwin; 27 ("First Of) May"; 28 (Steve) Ellis; 29 "Last (Waltz)"; 31 Supreme; 33 Lennon; 34 Pigmeat (Markham).
DOWN. — 1 Herman; 2 "Diana"; 3 Starr; 4 Step; 5 Etta (James); 7 Arthur Brown; 9 "Waltz"; 11 Trumpet; 14 Apple; 15 Dylan; 17 Jam Session; 19 "Penny Lane"; 21 Jane; 22 Millie (Small); 23 Sarstedt; 24 Jim Dale; 30 "Rudi's (In Love)"; 32 R.P.M.

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LP PERSONALITIES

From Tull to Pig!

IT takes a brave man — or a stupid one — to leave a highly successful group like Jethro Tull and set up his own outfit. Mick Abrahams is the former and his courage and self-determination are now paying off.

By RICHARD GREEN

When Mick left Jethro he formed a group which became Blodwyn Pig. Some months later, the group's album "Ahead Rings Out" was released and went straight into the NME album chart.

"I never thought it'd get in the chart," Mick confessed. "We enjoyed making it, but thought there'd just be some people who liked us who'd buy it."

Following the trend of a lot of hairy groups these days, Blodwyn Pig set out to play first music that satisfied themselves and second music that the audiences would also enjoy.

"It was no good just playing for the audiences because we wouldn't enjoy it," Mick told me. "We didn't want to just play what we wanted and say — — the audience, but we found that what we enjoyed, they liked, too."

Mick and I were sitting in his East Dulwich flat while his wife prepared tea and Blodwyn, the amazing performing cat, did an impersonation of a cross between Jackie Stewart and a trapeze artist.

Why leave?

Just what made Mick take the step of leaving Jethro?

"I got hung up as a musician and I was hung up as a person," he revealed.

"I wasn't happy with the music Jethro was playing and I had to decide to either stay and be unhappy or leave and do something else. Ian could see this, so when I said I was going to leave he agreed.

"We're nothing like Jethro Tull — we concentrate on musicianship, he wants to put on a good show all the time. That's not a thing that bothers us, showmanship, though sometimes I leap about a bit if I feel like it."

Some time before Jethro Tull became big, Mick had spoken to Andy Pyle, a young bass player, about forming a group, and had played with Jack Lancaster at odd times. Jack is the wizard of tenor and soprano sax, flute and electric violin. When he finally left, Andy and Jack were roped in and then a drummer had to be found. That was soon taken care of and Blodwyn Pig came into being.

The first time I saw the group play was at Birmingham with Led Zeppelin in June and I expected shades of Jethro Tull to creep in somehwhere. As usual, I was wrong. Since then, I've seen them twice and each time they have been really good.

Same fans

The audiences have been pretty much the same each time and I would have thought that a group of that nature would only have appealed to one section of the public. Wrong again.

"We haven't had any trouble with the bother boys," Mick said with a smile. "We get a lot of them coming to see us. We played at Folkestone recently and we had old people, bother boys, Teds, Teenagers, people in their twenties and even coppers in to watch us.

"Sometimes I go round the audience and ask them what type of music they like. I don't go round as a member of the group, I just talk to them.

Sometimes we've had the bother boys in with their shaved heads and boots and they've just stood still and listened to the music. Thank God!"

All in the garden seems pretty rosy for Blodwyn Pig at the moment and they are starting work on another album. The biggest surprise I got was when Mick told me what number they had been rehearsing the day before — Larry Williams' "Slow Down". How about that?

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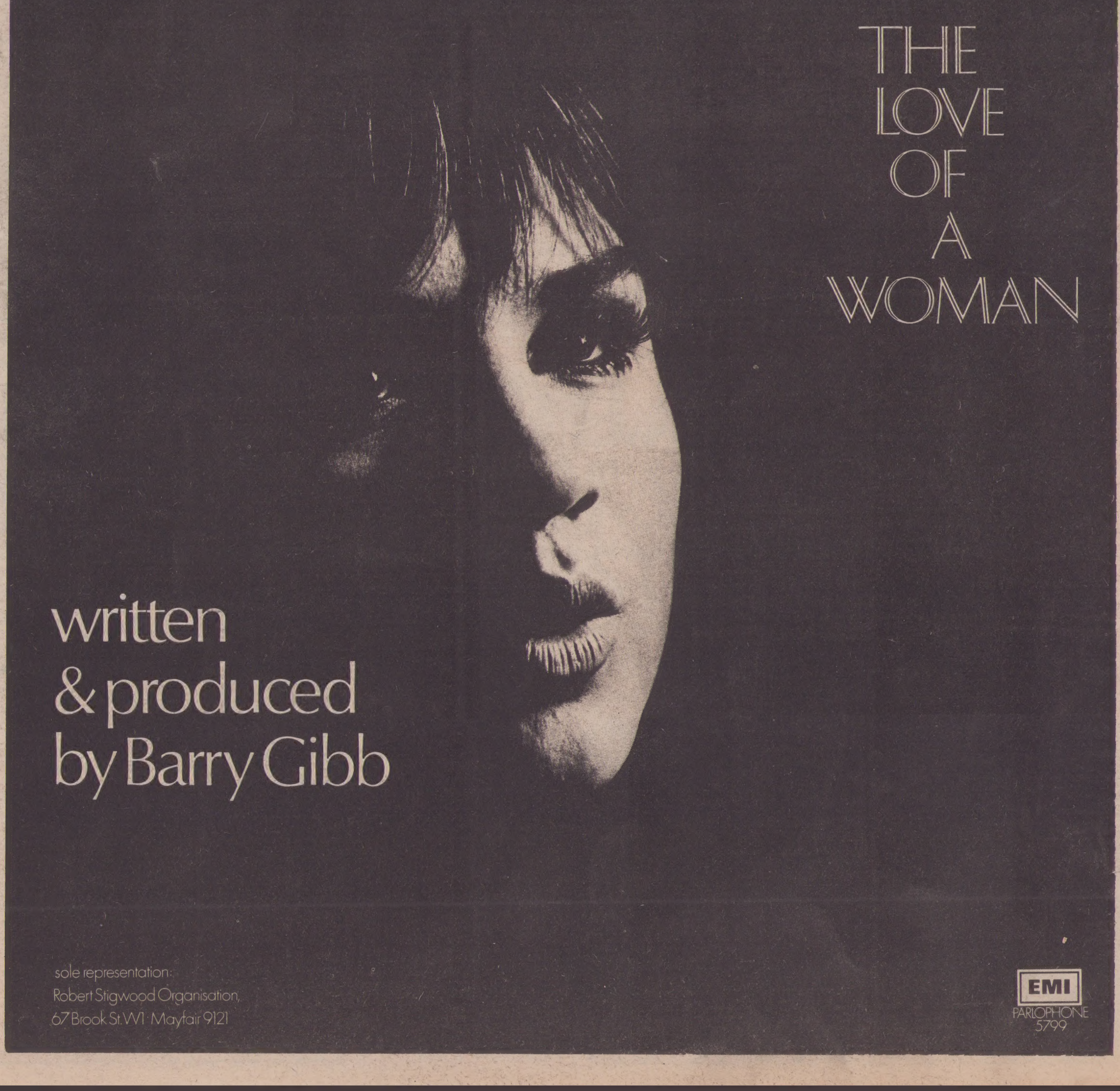

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